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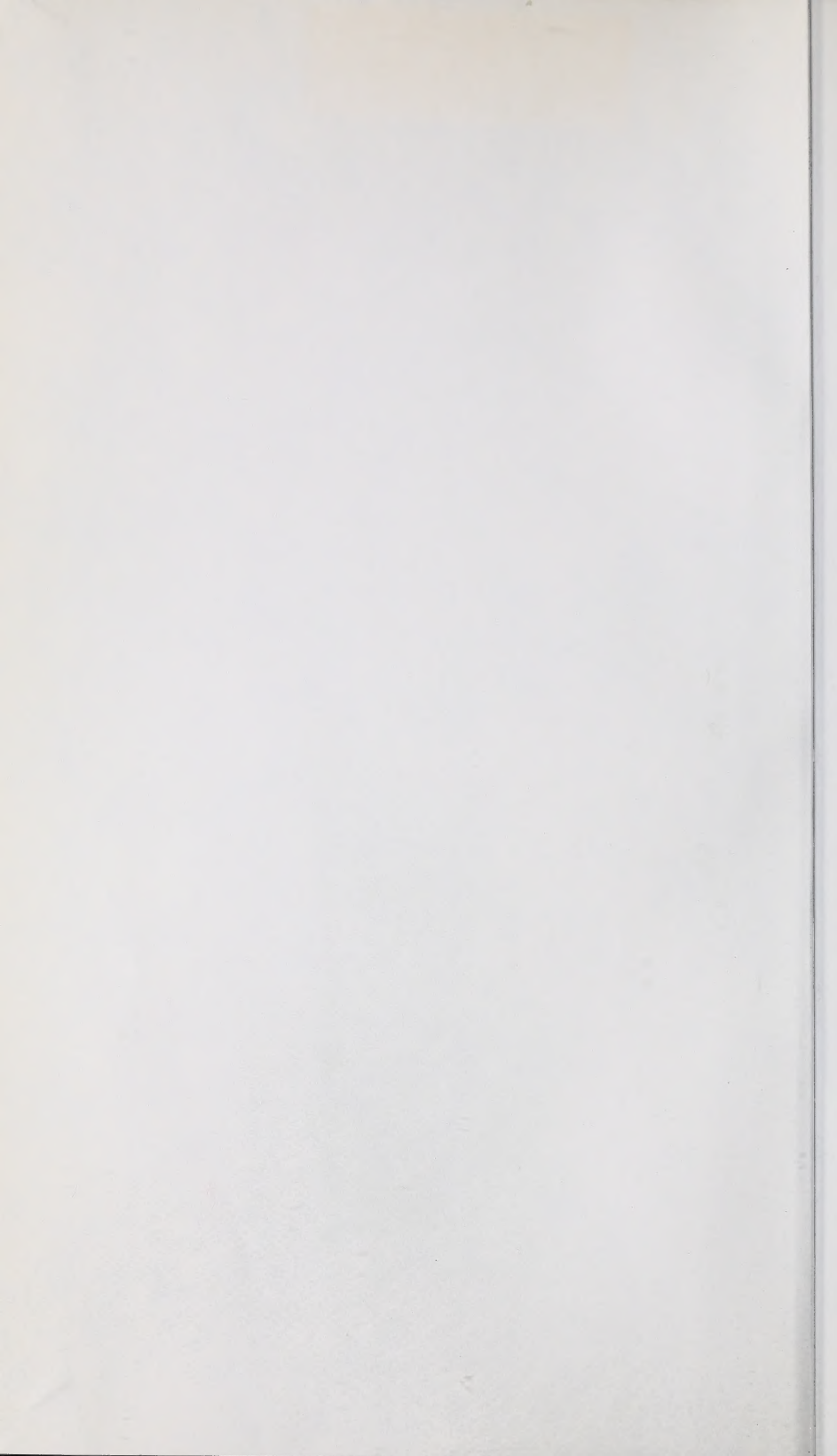
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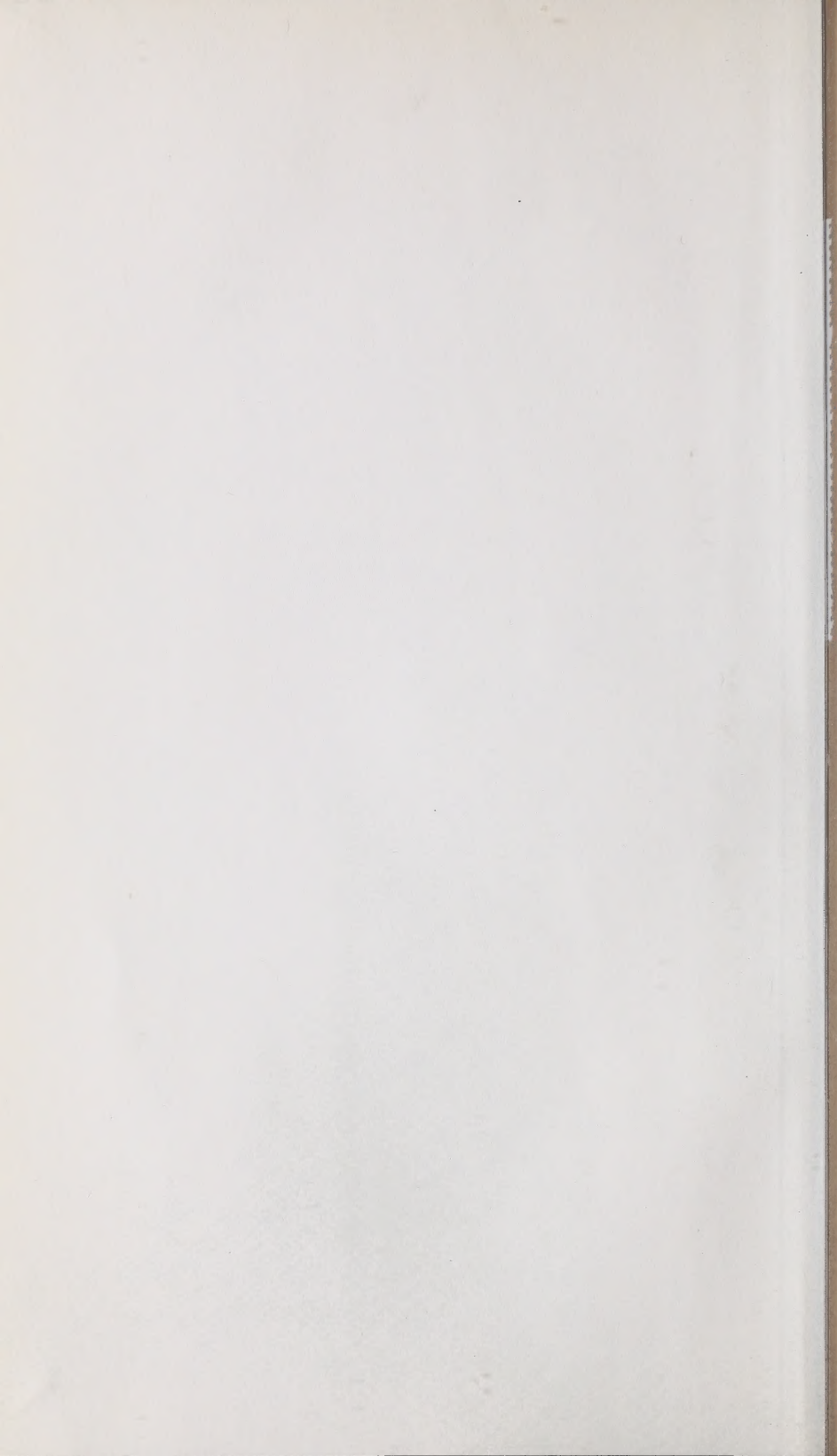








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GRECO-EGYPTIAN FRAGMENT ON MAGIC.

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## INTRODUCTION.

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THE following fragment is taken from a Papyrus preserved in the British Museum (No. XLVI. Greek), purchased, among others, from M. Anastasi, formerly Swedish consul at Alexandria. The manuscript consists of six leaves of about eleven inches in height by five inches in width, written on both sides like the pages of a modern book. The handwriting is a kind of uncial, but affords no satisfactory clue to the age of the MS. On comparing it with the facsimiles of Græco-Egyptian Papyri given in the 'Paléographie' of Champollion and Silvestre, the forms of the letters appear to approach most nearly to those in a 'Supplication to King Ptolemy' of the second century B.C., but the contents of the piece make it probable that it is not earlier than the second century after Christ. The page, of which a facsimile is given, is not quite so well and neatly written as most of the others, but was chosen on account of its containing the curious drawing, for which instructions are given in the text.

This singular relic, which the sepulchral caves of Egypt have preserved to us, throws considerable light upon the Art of Magic, as practised in the 2nd, 3rd and 4th centuries of our era. It introduces us into the very arcana of those superstitious practices, of which we find dark hints in the early fathers Irenæus,

Origen, Epiphanius and others, and which they laid to the charge of the heretics of their time.

The Museum of Antiquities at Leyden contains several Papyri of a similar kind, all of which were obtained from M. Anastasi. Though purchased by him from Arabs at different times, there is some reason to think that they were all found together. Our Papyrus may possibly have belonged to the same collection.

Professor Reuvens gave a description of these MSS. in 1830<sup>1</sup>; and of one of them, principally in the demotic character, a facsimile has been published by Professor Leemans<sup>2</sup>. It is that described as No. 65 by Reuvens, but numbered 383 in the '*Description Raisonnée des Monumens Egyptiens à Leide*,' published in 1840. It contains numerous glosses and interlineations in Greek, and a few entire passages in the same language, which will be quoted in the Notes, and which leave no doubt that the work is of the same age and school as that here published.

Another Papyrus, No. 75 of Reuvens, (384 of the '*Description Raisonnée*') bears in its contents a still closer similarity to ours. It is a long roll, having on one side a demotic text of twenty-two columns, of from thirty-two to thirty-four lines each. On the other side in the middle is a Greek text of fourteen columns of from thirty-two to thirty-six lines each, with two columns of demotic writing at one end, and four at the other, containing interlineations in Greek. There are also two drawings, one representing a sceptred deity with an ass's head, the other Anubis standing by a mummy stretched upon a bier. Leemans gives the following summary of the contents of the Greek text:—Sect. 1. Magical ceremonies by means of love, considered as a great thaumaturgic power. Sect. 2. Recipe for a remedy by one Hemerius. Sect. 3. Recipe for happiness or good fortune. Sect. 4. Recipe by Agathocles to produce a dream. Sect. 5. Another recipe to produce a dream. Sect. 6. Recipe to procure a dream. Sect. 7.

<sup>1</sup> *Lettres à M. Letronne sur les Papyrus bilingues et Grecs, etc. du Musée d'Antiquités de l'Université de Leide.* Leide, 1830.

<sup>2</sup> *Monumens Egyptiens du Musée à Leide.* Leide, 1839.



For consulting a divinity. Sect. 8. A means of checking a man's anger. Sect. 9. Invocation of a divinity. Sect. 10. Recipe to procure dreams. Sects. 11, 12. Recipe to produce rust upon gold. Sect. 13. Recipe for making a ring, having the property of making every enterprise succeed, and of bringing good fortune. Sect. 14. Description of a similar ring. Sect. 15. The sphere of Democritus, for prognosticating by calculation the recovery or death of a sick person. Sect. 16. A means of separation; a formula to cause separation between husband and wife, or other persons. Sect. 17. Formula for causing sleepless nights to a person, until he dies. This section is embellished with a drawing of an Egyptian deity. Sect. 18. A charm to make oneself beloved, and always to have friends. Sect. 19. Explanation of certain mystical names of plants and other objects.

No. 76 of Reuvens (395 of the 'Description Raisonnée') is entirely in Greek, and is remarkable as being, like our Papyrus, not in the form of a roll, but in that of a modern book. It consists of six leaves and a half, containing twenty-five pages of writing, in an uncial hand, very closely written, some pages having as many as fifty-two lines. The work is divided into two parts, the second part being a repetition and amplification of the first. The piece is entitled, "The sacred book called the eighth Monad of Moses concerning the sacred name."

These works, which appear to have been found at Thebes, are attributed by Reuvens to some Gnostic of the Marcosian school, of the third or fourth century of our era. The reason for assigning them to the school of Marcus is the occurrence in them of mysterious combinations of the seven vowels, which are known to have entered into the system of that teacher. But a much closer affinity may be traced between them and the work recently published entitled 'Pistis Sophia<sup>1</sup>,' the production of a Gnostic of uncertain denomination, possibly a species of Ophite,

<sup>1</sup> Pistis Sophia, opus Gnosticum Valentino adjudicatum, e codice Msto. Coptico Londinensi descripsit et Latine vertit M. J. Schwartz. Edidit J. H. Petermann, Berolini, 1851.



but certainly not a Marcosian, in which not only vowel combinations occur, but several of the mystical names which are found in the Leyden Papyri and in our own.

A comparison however of the doctrines held by the author of our fragment, as far as they can be deduced from his work, with those developed at large in the 'Pistis Sophia,' leads to the conclusion that they were by no means identical. Our magician, notwithstanding the introduction of Moses in the fourth section, and the invocation to the God of Abraham in the 10th, appears to recognise the gods of Egypt, Persia and Greece more completely than the Gnostic would probably have done. In fact, he jumbles up and identifies gods and demons of all then known mythologies and systems. The fundamental ideas seem to be derived from the old Egyptian religion. The author may have been a priest of Isis or Sarapis, addicted to that kind of theurgy, which Porphyry, writing to Anebo (circa A.D. 270), severely criticises.

"How absurd a thing is it," says Porphyry, "that one subject to all the infirmities of humanity, should affect by threats to terrify not merely demons or the spirits of the dead, but the Sun-god himself, the Moon, and other celestial beings! The magician lies in order to compel the heavenly powers to tell the truth: for when he threatens to shake the heavens, or to reveal the mysteries of Isis, or the secret thing that lies hid at Abydos, or to stop the sacred boat, or to scatter the limbs of Osiris to Typhon, what a height of madness does it not imply in the man who thus threatens what he neither understands nor is able to perform; and what baseness does it not attribute to the beings who are supposed to be frightened by these vain bugbears and figments like silly children! And yet Chæremon<sup>1</sup>, the sacerdotal scribe, mentions these things as being in vogue among the Egyptians, and affirms that these practices and the like are of potent efficacy. And what sense is there in those invocations which refer to him who springs from the mud (i. e. the Sun-god), sits upon the lotus, sails in a boat, changes his form every hour, and varies

<sup>1</sup> Chæremon flourished in the beginning of the first century after Christ.

with the Zodiac? For thus they say that he appears to the initiated (*αὐτοπτεῖσθαι*), ignorantly attributing to him the mere affections of their own fancy. And if these things be said symbolically, the phases of the Sun being thereby expressed, let them give us the interpretation of these symbols: for it is clear, that if these things were accidents of the Sun himself, as for instance eclipses are, they would be visible to every one who chose to look at him. Again, to what purpose are those meaningless and outlandish words which they use instead of the appropriate names of things? For if the being who hears looks to the sense of what is uttered, the meaning remaining the same, what matters it what language is used? For the being who is invoked is not, I suppose, of Egyptian origin, or if he were, does not use the Egyptian language, nor indeed any human language at all. These things therefore must be the foolish inventions of conjurers (*γοήτων*), and must arise from attributing our own passions to the divine nature, of which we certainly must entertain notions very opposite to the truth."

Iamblichus, whose work on Egyptian Mysteries is written in reply to the letter of Porphyry, by no means disclaims these practices on the part of the Egyptian priests, but attempts to explain and defend them. He supposes the world to be under the care of a host of *δαίμονες*, who superintend the operations of nature, and that the priest or magician duly initiated becomes incorporated with the divine and overruling powers of the universe, so as to acquire a certain authority over these subordinate ministers. He mentions that the Chaldæan magicians, whose invocations are addressed to the gods alone, use no threats, while the Egyptians occasionally do so, but only towards the *δαίμονες*. With regard to the outlandish formulæ, he says that the Egyptians and Assyrians being sacred nations, their languages have a peculiar sanctity which makes them an appropriate medium of communication with the deity. He also says that the divine names in use among these peoples have been handed down from remote antiquity and preserved inviolate and immutable,



and that this character of immutability is peculiarly acceptable to the gods, as being themselves not the subjects of change. Iambl. de Myst. Sect. 7.

Our fragment affords several illustrations of these passages. Sect. 6 contains a specimen of threatening language used to Osiris, the magician assuming the character of the god Thoyth to give weight to his threats. Of ἄσημα καὶ βάρβαρα ὀνόματα there are numerous instances: many of these are identical with those found upon the so-called Gnostic gems, and several, as before remarked, are the names of personages mentioned in the 'Pistis Sophia.' Of some of these words the explanation is to be looked for in Syriac; others are plain Hebrew; but it is likely that many of them are of Coptic or rather Old Egyptian origin. If the above-quoted statement of Iamblichus can be depended upon, some of them may be of great antiquity, and it is possible that they may be traceable to the ancient rituals of Egypt. The assumption of the name and character of a god, spirit, or prophet, of which instances occur in our fragment, and which appears to be alluded to by Iamblichus (sect. 7, cap. 6), where he speaks of the authority which the theurgist derives from union or identification with the deity, reminds us of the contents of the first chapter of the 'Book of the Dead,' consisting, according to Lepsius (Introd. p. 8), of invocations by the departed spirit *in the form of divers gods*, to Osiris the Lord of the nether world.

Much ingenuity has been expended by learned men in explaining the mystical words found upon the Gnostic gems, and generally without very decisive success<sup>1</sup>. In some cases their explanations have proceeded upon erroneous readings, the en-

<sup>1</sup> See Bellermann, Ueber die Gemmen der Alten mit dem Abraxas-bilde, Berlin, 1818. Matter, Histoire du Gnosticisme, Paris 1828 (1st Edition, vol. ii.). Matter's promised work, 'Monumens du Gnosticisme,' intended as an appendix to the 2nd Edition of his 'Histoire du Gnosticisme,' has, so far as I know, not yet appeared. There is among the Proceedings of the York Philosophical Society, 1849, an interesting paper by the Rev. J. Kenrick, in which an inscription on a Gnostic amulet found at York is explained from the Coptic.



gravings of these gems being often very imperfect. Our Papyrus may be of considerable service in fixing the real reading of some of these doubtful legends, and together with those of Leyden and the 'Pistis Sophia,' it affords materials for a much more complete analysis and comparison of these formulæ than has been yet made.

A good many Greek words are here found unknown to the Lexicons, but of which the meaning is generally apparent. For  $\bar{i}$  the diphthong  $\epsilon\iota$  is frequently found, and sometimes even for  $\bar{i}$ , as in  $\alpha\iota\omega\nu\acute{o}\beta\epsilon\iota\omicron\varsigma$ . The letter  $\nu$  suffers no change in position before  $\gamma$ ,  $\lambda$ ,  $\pi$  and  $\chi$ . There is no sign of the aspirate breathing, except in one or two doubtful cases, and there is no *iota adscriptum*.

Such illustrations as I have been able to collect are thrown together in the Notes; but several matters I am wholly unable to explain, and find myself reduced, as not unseldom happens to commentators, to pass over in silence the points which most need elucidation.

The British Museum possesses another portion of a magical work (Papyrus, XLVII. Greek), also obtained from M. Anastasi. This Papyrus is so mutilated that a complete line can hardly anywhere be made out. It is a single page containing about forty lines. Of these the greater part are hexameter verses, being an invocation to Apollo, to be pronounced towards the rising sun. Lines 24–28 of the first book of the Iliad are introduced, and vowel combinations and barbarous words occur, resembling those in our fragment, and indicating a kindred origin.

C. W. G.

London,  
August, 1852.

*Errata.*

p. 8, l. 13 *for περιζωσμένη read περιεζωσμένη.*

p. 12, l. 16 *for ὀρμῶ read ὄρμῳ.*

p. 20, l. 10 *for ἰδαιον read ἰδαῖον.*

FRAGMENT

OF A

GRÆCO-EGYPTIAN WORK

UPON MAGIC.



## 1.

## Μαντ. Σαραπιακόν.

\* \* \* παιδὸς ἐπὶ λύχνου καὶ φιάλης καὶ βόθρου.—'Επικαλοῦμαί σε Ζεῦ, "Ηλιε, Μίθρα, Σάραπι, ἀνίκητε, μελιούχε, Μελίκερτα, μελιγενέτωρ, αβρααλβαβαχαμβηχι, βαιβειζωθ, ηβαιβεβωθ, σεριαβεβωθ, αμελχιψιθιουθιπ, θοιο, πνουτενιν, θηρτηρου, ιευήόώ, αιηια, εηοια, ηεαι, ευηιε, ωωωω, ευηωιαω, αι, βακαξιχυχ, βοσιψετηθ, φοβη, βιβωθ, ὁ μέγας μέγας Σάραπισ, Σαμασφρηθ, οδαργαζας, οδαρμαγας, οδαφαρ, νάκιαβωθ, εφια, ζελεαρθαρ, μεθομω, λαμαρμερα, οπτηβι, πτηβι, μαριανου, ἀναφάνηθι καὶ δὸς ἐντροπήν τῷ φανέντι πρὸ πυρὸς καὶ χιόνος, Βαινχωωωχ, σὺ γάρ εἰ ὁ καταδείξας φῶς καὶ χιόνα, φριξωποβρονταξαστραπτακυποδωκτε, πιντουχε, ετωμθοουτ, οπισιναηακ, αρουρονγοα, παφθα, ενωσαδε, ιαη, ιαωαι, αοιαω, οή'υ, θγρ.

Τὸ α, ἀνεωγμένῳ τῷ στόματι κυματουμ.

Τὸ ο, ἐν συστροφῇ πρὸς πνευματικ. ἀπειλ . .

Τὸ ιαω, γῆ, ἀέρι, οὐρανῷ.

Τὸ ε, κυνοκεφαλιστί.

Τὸ ο, ὁμοίως ὡς προκείται.

Τὸ η, μεθ' ἡδονῆς δασύνων.

Τὸ υ, ποιμένι κάθως μακρὸν ἔόν.

Εἰπέ<sup>1</sup> ὅτι χρηματίζω. Λέγε· 'Εισερχέσθω ὁ θρόνος τοῦ θεοῦ, θρονου, ζατερακυμα, κυμα, λυαγευ, αψιταδρυς, γημολιανδρον, βονβλι, λον, πευχρη. 'Εισενεχθήτω ὁ θρόνος. "Εαν οὖν ὑπο δ ἀνδρῶν βαστάζεται, σὺ ἐρώτα τὶ ἐστεφανωμένοι εἰσὶ

<sup>1</sup> MS. ειπη.

1.

A Sarapian divination.

To be wrought by help of a boy, with a lamp, a bowl, and a pit.—I invoke thee, oh ! Zeus, Helios, Mithra, Sarapis, unconquerable, possessor of honey, Melicertes, father of honey, . .

. . . . .  
 . . . . .  
 . . . . .  
 the great, great Sarapis, Σαμασφρηθ . . . . .

. . . . .  
 . . . . .  
 appear and give heed to him who was manifested before fire and snow, for thou art he who didst make manifest light and snow, terrible-eyed-thundering-and-lightning-swift-footed one . . . .

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

Tell what I inquire of thee.—Say as follows :—Let the throne of the god enter . . . . .  
 . . . . . let the throne be brought in. Then if it be borne by four men, inquire what they are crowned with and





what precedes the throne. If he say, They are crowned with olive and a censer precedes, the boy speaks true.—The Dismissal :—Depart, lord, to thine own world, and to thine own thrones, to thy own orbits, and guard me and this boy unhurt, in the name of the most high god  $\Sigma\alpha\mu\alpha\sigma\phi\rho\eta\theta$ . Perform this divination when the moon is in a firm sign of the Zodiac in conjunction with beneficent planets, or when she is in favourable limits; not when she is at the full, for thus it is better, and thus is the divination most orderly performed. But in some copies it is said that it ought to be done when the moon is at the full.

## 2.

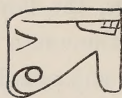
A spell for immediate vision.

. . . . .  
 . . . . . Let the god whom I inquire  
 of come to me, and let him not depart until I dismiss him  
 . . . . .  
 . . . . .  
 . . . . . in a brazen cup with oil, and anoint your  
 right eye with water taken from a boat that has been wrecked,  
 and the left [mixing some] Coptic *stibium* with the water. And  
 if you cannot find water from a boat that has been wrecked, take  
 some from a wicker-wherry that has been submerged.

## 3.

Take the herb  $\chi\epsilon\lambda\chi\beta\epsilon\iota$ , and bugloss, press out the juice and burn the crushed leaves and mix the ashes with the juice. Anoint and write upon a wall . . . . . with these materials. And take a common piece of wood, and cut a hammer out of it, and strike with it upon the ear, pronouncing this spell :—I adjure thee by the holy names, render up the thief, who has carried away such a thing, . . . . .  
 . . . . .  
 and by the terrible names . . . . .

ω  
 υυ  
 ιιιι  
 ηηηηη  
 εεεεεε  
 ααααααα



α  
 εε  
 ηηη  
 ιιιι  
 ηηηηηη  
 εεεεεε  
 ααααααα

ιαω, ωια, ιωα, αηω, ηωα, ωαη.

Παράδος τὸν κλέπτην τὸν κλέψαντά τι, ὅσον κρούω τὸ οὐάτιον σφύρη ταύτη ὁ τοῦ κλέπτου ὀφθαλμὸς κρουέσθω καὶ φλεγμαινέσθω ἄχρι οὗ αὐτὸν μηνύση. Λέγων ταῦτα κρούε τῇ σφύρῃ.

## 4.

Στήλη τοῦ Θεοῦ τοῦ ζωγρ. εἰς τὴν ἐπιστολήν.

Σὲ καλῶ, τὸν ἀκέφαλον, τὸν κτίσαντα γῆν καὶ οὐρανὸν, τὸν κτίσαντα νύκτα καὶ ἡμέραν, σὲ τὸν κτίσαντα φῶς καὶ σκότος. Σὺ εἶ Ὁσορόννωφρις, ὃν οὐδεὶς εἶδε πώποτε, σὺ εἶ Ἰαβας, σὺ εἶ Ἰάπως, σὺ διέκρεινας τὸ δίκαιον καὶ τὸ ἄδικον, σὺ ἐποίησας θῆλυ καὶ ἄρρεν, σὺ ἔδειξας σπορὰν καὶ καρποὺς, σὺ ἐποίησας τοὺς ἀνθρώπους ἀλληλοφιλεῖν καὶ ἀλληλομισεῖν. Ἐγὼ εἰμι Μούσης ὁ προφήτης σου, ᾧ παρέδωκας τὰ μυστήριά σου τὰ συντελούμενα Ἰσραήλ, σὺ ἔδειξας ὑγρὸν καὶ ξηρὸν καὶ πᾶσαν τροφήν. Ἐπάκουσόν<sup>1</sup> μου· ἐγὼ εἰμι ἄγγελος τοῦ Φάπρω Ὁσορόννωφρις, τοῦτό ἐστίν σου τὸ ὄνομα τὸ ἀλήθινον, τὸ παραδιδόμενον τοῖς προφήταις Ἰσραήλ. Ἐπάκουσόν μου, αρ . . . θιαω, ρειβετ, αθελεβεερσηθ, α . . βλαθα, αβευ, εβεν, φι, χιτασση, ιβ . . θιαω, εἰσάκουσόν μου καὶ ἀπόστρεψον τὸ δαιμόνιον τοῦτο. Ἐπικαλοῦμαί σε τὸν ἐν τῷ κενῷ πνεύματι δεινὸν καὶ ἀόρατον θεὸν, αρογογοροβραω, σοχου, μοδοριω, φαλαρχαω, οοο, απε, ἀκέφαλε, ἀπάλλαξον τὸν δεῖνα ἀπὸ τοῦ συνέχοντος αὐτὸν δαίμονος. Ρουβριαω, μαριωδαμ, βαλβναβαωθ, ασσαλωναι, αφνιαω, ι, θωληθ, αβρασαξ, αηου, ισχυρε, ἀκέφαλε, ἀπάλλαξον τὸν δεῖνα ἀπὸ τοῦ συνέχοντος αὐτὸν δαίμονος. Μα, βαρραιω, ιωηλ, κοθα, αθορηβαλω, αβραωθ, ἀπάλλαξον τὸν δεῖνα. Αωθ, αβαωθ, βασυμ, ισακ, σαβαωθ,

<sup>1</sup> MS. επακουων.

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

Render up the thief who has stolen such a thing : as long as I strike the ear with this hammer, let the eye of the thief be smitten and inflamed, until it betrays him. Saying these words strike with the hammer.

4.

An address to the god drawn upon the letter.

I call thee, the headless one, that didst create earth and heaven, that didst create night and day, thee the creator of light and darkness. Thou art Osoronnophris, whom no man hath seen at any time ; thou art Iabas, thou art Iapōs, thou hast distinguished the just and the unjust, thou didst make female and male, thou didst produce seeds and fruits, thou didst make men to love one another and to hate one another. I am Moses thy prophet, to whom thou didst commit thy mysteries, the ceremonies of Israel ; thou didst produce the moist and the dry and all manner of food. Listen to me : I am an angel of Phapro Osoronnophris ; this is thy true name, handed down to the prophets of Israel. Listen to me, . . . . .  
 . . . . . hear me and drive away this spirit.

I call thee the terrible and invisible god residing in the empty wind, . . . . .  
 thou headless one, deliver such an one from the spirit that possesses him. . . . .  
 . . . . . strong one, headless one,  
 deliver such an one from the spirit that possesses him. . . . .  
 . . . . .  
 deliver such an one . . . . .



ιαω, οὗτός ἐστιν ὁ κύριος τῶν θεῶν, οὗτός ἐστιν ὁ κύριος τῆς οἰκουμένης, οὗτός ἐστιν ὃν οἱ ἄνεμοι φοβοῦνται, οὗτός ἐστιν ὁ ποιήσας φωνὴν προστάγματι ἑαυτοῦ, πάντων<sup>1</sup> κύριε, βασιλεῦ, δύναστα, βοηθὲ, σῶσον ψυχὴν, ιεου, πυρ, ιου, πυρ, ιαωτ, ιαηω, ιου, αβρασαξ, σαβριαμ, οο, υυ, ευ, οο, υυ, αδωναιε, ηδε, εδν, ἄγγελος τοῦ θεοῦ, ανλαλα, λαι, γαia, απα, διαχαννα, χορυν, ἐγὼ εἰμι ὁ ἀκέφαλος δαίμων ἐν τοῖς ποσὶν ἔχων τὴν ὄρασιν, ἰσχυρὸς, τὸ πῦρ τὸ ἀθάνατον, ἐγὼ εἰμι ἡ ἀλήθεια, ὁ μεισῶν ἀδικήματα γέινεσθαι ἐν τῷ κόσμῳ, ἐγὼ εἰμι ὁ ἀστράπτων καὶ βροντῶν, ἐγὼ εἰμι οὗ ἐστιν ὁ ἵδρωσ ὄμβρος ἐπιτείπτων ἐπὶ τὴν γῆν ἵνα ὀχεύῃ, ἐγὼ εἰμι οὗ τὸ στόμα καίεται δι' ὅλου, ἐγὼ εἰμι ὁ γεννῶν καὶ ἀπογεννῶν, ἐγὼ εἰμι ἡ χάρις τοῦ αἰῶνος, ὄνομά μοι καρδία περιζωσμένη ὄφιν. Ἐξελθε καὶ ἀκολουθήσον. Τελετὴ τῆς προκειμένης ποιήσεως. Γράψας τὰ ὀνόματα εἰς καινὸν χαρτάριον καὶ διατείνας ἀπὸ κροτάφου εἰς κρόταφον σεαυτοῦ, ἐντύγχανε πρὸς βορέαν τοῖς 5 ὀνόμασι, λέγων· Ὑπόταξόν μοι πάντα τὰ δαιμόνια, ἵνα μοι ἦ<sup>2</sup> ὑπήκοος πᾶς δαίμων οὐράνιος καὶ αἰθέριος καὶ ἐπίγειος καὶ ὑπόγειος καὶ χερσαῖος καὶ ἑνδρος καὶ πᾶσα ἐπιπομπὴ καὶ μᾶστιξ<sup>3</sup> θεοῦ. Καὶ ἔσται σοι τὰ δαιμόνια πάντα ὑπήκοα. Ἔστιν δὲ τὸ ἀγαθὸν ζώδιον.

## 5.

## Κλέπτην πιάσαι.

Ἐρμῆν σε καλῶ, θεὸν ἀθάνατον, ὃς κατ' Ὀλυμπον αὔλακα τέμνεις, βᾶρὶν θ' ἱερὰν, φωσφόρ' Ἰάω, ὁ μέγας αἰωνόβειος, φρικτὸς μὲν ἰδεῖν φρικτὸς δὲ ἀκροᾶσθαι, παράδος φῶρ' ὃν ζητῶ. Αβεραμενθουλερθεξεναξεθρελυοωθνεμαρεβα. Οὗτος ὁ λόγος ἐπὶ τοῦ καθαρμοῦ λέγεται. Λόγος τοῦ ἀρτοτυροῦ. Ἐρχου μοι, λισσωνματερνα, μαυ, ερτη, πρεπτεκτιουν, ιντικι, ους, ολοκοτους, περικλυσαι, τὸ ἀποδόμενον ἀγάγῃς μοι καὶ τὸν κλέπτην ἐμφάνῃ ποιήσαι ἐν τῇ σήμερον ἡμέρᾳ. Ἐπι-

<sup>1</sup> MS. παντα.<sup>2</sup> MS. ην.<sup>3</sup> MS. μαστιξι.

This is the lord of the gods, this is the lord of the world, this is he whom the winds fear, this is he who made voice by his commandment, lord of all things, king, ruler, helper, save this soul

.....  
 ..... angel of God .....

..... I am the headless spirit, having sight in my feet, strong, the immortal fire; I am the truth; I am he that hateth that ill-deeds should be done in the world; I am he that lighteneth and thundereth; I am he whose sweat is the shower that falleth upon the earth that it may teem; I am he whose mouth ever burneth; I am the begetter and the bringer forth (?); I am the Grace of the World; my name is the heart girt with a serpent. Come forth and follow.

—The celebration of the preceding ceremony.—Write the names upon a piece of new paper, and having extended it over your forehead from one temple to the other, address yourself turning towards the north to the six names, saying:—Make all the spirits subject to me, so that every spirit of heaven and of the air, upon the earth and under the earth, on dry land and in the water, and every spell and scourge of God, may be obedient to me.—And all the spirits shall be obedient to you. ....

## 5.

To compel a thief [to confess].

I call thee, Hermes, immortal god, who cuttest a furrow down Olympus, and who [presidest over] the sacred boat, O! light-bringing Iao, the great ever-living, terrible to behold and terrible to hear, give up the thief whom I seek. ....

..... This spell is to be said at the purification.—The spell of bread and cheese. Come to me .....

..... bring to me that which is lost, and make the thief manifest on this very day. And I invoke Hermes, the discoverer of thieves, and the sun and the eye-pupils of the



καλοῦμαι δὲ Ἑρμῆν κλεπτῶν εὐρετὴν, καὶ ἥλιον καὶ ἡλίου κόρας, ἀθεμίστων πραγμάτων δύο φωταγωγούς, καὶ Θέμιν καὶ Ἑρινὺν καὶ Ἄμμωνα καὶ Παράμμωνα, εἴ τι κρατήσαι τὴν τοῦ φωρὸς κατάποσιν καὶ ἐμφάνη θεῖναι ἐν τῇ σήμερον ἡμέρᾳ, ἐν τῇ ἄρτι ὥρᾳ. Ποίησις. Ὁ αὐτὸς λόγος ἐπὶ τοῦ καθαρμοῦ. Λαβὼν ἄγγος καλλάϊνον βάλε ὕδωρ καὶ ζρ. καὶ κυνοκεφαλ. βοτ. καὶ ἐμβρέχων κλάδον δάφνης ἓνα ἕκαστον ἀποκαθαίρων λ. τρίποδα ἐπίθες, ἐπίθες βῶμον γείνον—νον ἐπίθις ζρ. καὶ λίβανον καὶ γλῶτταν βατράχου καὶ λαβὼν σελίγγιον ἀναλον καὶ τυρὸν αἶγιον, δίδου ἐκάστῳ σελιγγίου <ῆ, τυροῦ <ῆ, ἐπιλέγων τὸν ἐξῆς λόγον. Ἐπὶ γράφε δὲ τοῦτο τὸ ὄνομα καὶ ὑποκόλλησον τῷ τρίποδι. Δέσποτα Ἰάω φωσφόρε παράδος φῶρον ὃν ζητῶ. Ἐὰν δέ τις αὐτῶν μὴ καταπίῃ τὸ δοθὲν αὐτῷ αὐτὸς ἐστὶν ὁ κλέψας.

## 6.

Ἑρμοῦ δακτύλιος. Κανθάρου ποίησις.

Λαβὼν κάνθαρον γεγλυμμένον ὡς ὑπογέγραπται, ἐπὶ παπυρίνης τραπέξης θές, καὶ ὑπόθες ὑπὸ τὴν τράπεζαν σινδόνα καθαρὰν καὶ ἐλαῖνὰ ὑποστρώσας καὶ εἰς τὸ μέσον τῆς τραπέξης μικρὸν θυμιατήριον καὶ ἐπιθύσας ζρ. κοῖφι, ἔστω δέ σοι παρεσκευασμένον σκευάριον καλλάϊνον μικρὸν εἰς ὃ ἐνέτω μύρον κρίνινον ἢ ζμύρνινον ἢ κινναμώμινον, καὶ λαβὼν τὸν δακτύλιον θές εἰς τὸ μύρον, προαγνεύσας ἀπὸ πάντων καὶ ἐπιθύσας τῷ θυμιατηρίῳ τὸ κοῖφι καὶ ζρ. ἔασον ἡμέρας γ, καὶ λ. ἀπόθου ἐν τόπῳ καθαρῷ. Παρακείσθωσαν ἐπὶ τῆς τελετῆς ἄρτοι κανθάριοι καὶ ὅσα ἀκμάζει τῶν ὀπορῶν, ποιήσας δὲ ἄλλην θυσίαν ἐπὶ ξύλων ἀμπελίνων περὶ τὴν θυσίαν ἐπάρων τὸν δακτύλιον ἀπὸ τοῦ μύρου, καὶ περιτίθεσο τότε χρεῖμα τὸ ἀπ' αὐτοῦ. Χρεῖον κατὰ πρῶτ', καὶ στὰς πρὸς ἀνατολὰς ἡλίου λέγε τὰ ὑπογεγραμμένα. Γλύμμα κανθάρου.—Εἰς λίθον σμάραγδον πολυτέλη γλύψον κάνθαρον, καὶ τρήσας διείρων χρυσῷ εἰς δὲ τὰ ὑποκάτω τοῦ κανθάρου γλύψον Ἰσιν ἱερὰν καὶ τελέσας ὡς προγέγραπται χρῶ.



sun, the two bringers to light of unlawful deeds, and Justice, and Erinnyes, and Ammon and Parammon, to seize the throat of the thief and to manifest him this very day, at this present hour.—The ceremony.—The same spell [as that] pronounced at the purification. Take a chrysolite vessel and put water in it and myrrh and the herb cynocephalum, and dipping in it a branch of laurel, sprinkling each person with the water, take the tripod and place it upon an altar of earth . . . offer myrrh and frankincense and frog's tongue, and taking some unsalted wheat-meal and goat's cheese, give to each one eight drachms of meal and eight of cheese, pronouncing the spell at length. And write this name, and stick it beneath the tripod :—"Lord Iao, light-bearer, give up the thief whom I seek.—And if any of them swallow not what is given him, he is the thief.

## 6.

The ring of Hermes.—The ceremony of the beetle.

Take a beetle, sculptured as described beneath, place it on a paper table, and under the table a pure linen-cloth, and lay under it some olive [sticks], and place on the middle of the table a small censer, and offer myrrh and kyphi, and have in readiness a small chrysolite vessel, into which put ointment of lilies, or myrrh, or cinnamon, and take the ring and put it into the ointment, first purifying it from every defilement, and offer in the censer the kyphi and myrrh. Leave it three days, and take it and put it in a pure place.—At the celebration let there lie near at hand some pure loaves, and such fruits as are in season, and having made another sacrifice upon vine sticks, during the sacrifice take the ring out of the ointment, and anoint yourself with the unction from it.—Anoint yourself early in the morning, and turning towards the east pronounce the words underwritten.—The carving of the beetle.—Carve a beetle upon a precious emerald, bore it and pass a gold wire through, and beneath the beetle, carve the holy Isis, and having consecrated it as above-written, use it.

Ἡμέραι ἐν αἷς δεῖ ποιεῖν. Ἀπὸ ἀνατολῆς  $\bar{\zeta}$ ,  $\bar{\theta}$ ,  $\bar{\iota}$ ,  $\bar{\iota\beta}$ ,  $\bar{\iota\delta}$ ,  $\bar{\iota\varsigma}$ ,  $\bar{\kappa\alpha}$ ,  $\bar{\kappa\delta}$ ,  $\bar{\kappa\epsilon}$ . Ταῖς δὲ ἄλλαις ἔπεχε. Λόγος λεγόμενος πρὸς ἥλιον. Ἐγὼ εἰμι Θώνθ, φαρμάκων καὶ γραμμάτων εὐρετῆς καὶ κτιστῆς, ἐλθέ μοι ὁ ὑπὸ γῆν, ἔγειρέ μοι ὁ μέγας δαίμων ὁ φνοννοχθόνιος ἢ οἱ νουνοχθόνιοι. Ἐγὼ εἰμι ἥρων ἐνδοξος, ὦν ἴβεως, ὦν ἱέρακος, ζῶν φοίνικος ἀεροφοιτήτου, ἔχων ὑπὸ τὴν γλῶσσαν τὸ τέλμα τοῦ  $\bar{\epsilon\mu}$ , τὴν δорὰν τοῦ  $\bar{\kappa\epsilon\phi}$  περιβέβλημαι. Ἐὰν μὴ γνῶ τὰ ἐν ταῖς ψυχαῖς ἀπάντων Αἰγυπτίων, Ἑλλήνων, Σύρων, Αἰθιοπῶν, πάντος τε γένους καὶ πάντος ἔθνους, ἔαν μὴ<sup>1</sup> γνῶ τὰ γεγονότα καὶ τὰ μέλλοντα ἔσσεσθαι, ἔαν μὴ γνῶ τὰς τέχνας αὐτῶν καὶ τὰ ἐπιτηδεύματα καὶ τὰς ἐργασίας καὶ τοὺς βίους καὶ τὰ ὀνόματα αὐτῶν καὶ πατέρων αὐτῶν καὶ μητέρων καὶ ἀδελφῶν καὶ φίλων καὶ τῶν τετελευτηκότων, κατασπείσω τὸ αἷμα τοῦ μέλανος κυνώτου εἰς καινὴν κύθραν ἀσίνη, καὶ ἐπιθήσω ἐπὶ καινὸν κυθρόποδα, καὶ ὑποκαύσω ὅστ᾽ αἰσιηους, καὶ κεκράξομαι ἐν τῷ Βούσειρι ὁρμῶ τόνδε ἐν ποτάμῳ μείναντα ἡμέρας  $\bar{\gamma}$ , νύκτας  $\bar{\gamma}$ , τὸν εσιη, τὸν ἐνεχθέντα ἐν τῷ ρεύματι τοῦ ποτάμου εἰς τὴν θάλασσαν, τὸν περιεχόμενον ὑπὸ τῶν τῆς θαλάσσης κυμάτων, καὶ ὑπὸ τὴν τοῦ ἀέρος νεφέλην. Ὑπὸ τῶν ἰχθύων σου ἡ κοιλία κατέσθεται καὶ τὸ σῶμα, οὐ μὴ παύσω τοὺς ἰχθυας τοῖς στόμασι μασσωμένους, οὐδὲ μὴν κλείσουσι οἱ ἰχθυες τὸ στόμα. Ἀφελούμαι τὸν ἀπάτορα ἀπὸ τῆς μητρὸς, κατενεχθήσεται ὁ πόλος καὶ τὰ δύο ὄρη ἐν ἔσται. Ἐπαφήσω ἀνοιξιν ἐφ' ὑμᾶς καὶ ὃ θέλει ποιήσει. Οὐ μὴ ἐάσω οὔτε θεὸν οὔτε θεὰν<sup>2</sup> χρηματίζειν ἕως ὅτε ἐγὼ ὁ δεῖνα διαγνῶ τὰ ἐν ταῖς ψυχαῖς ἀπάντων ἀνθρώπων, Αἰγυπτίων, Σύρων, Ἑλλήνων, Αἰθιοπῶν, πάντος γένους καὶ ἔθνους τῶν ἐπερωτώντων με καὶ κατ' ὄψιν μοι ἐρχομένων καὶ λαλούντων καὶ σιωπώντων, ὅπως αὐτοῖς ἐξαγγείλω τὰ προγεγονότα αὐτοῖς καὶ ἐνεστῶτα καὶ τὰ μέλλοντα αὐτοῖς ἔσσεσθαι, καὶ γνῶ τὰς τέχνας αὐτῶν καὶ τοὺς βίους καὶ τὰ ἐπιτηδεύματα καὶ τὰ ἔργα καὶ τὰ ὀνόματα αὐτῶν καὶ τῶν τεθνεώτων καὶ πάντων, καὶ ἀναγνῶ ἐπιστολὴν ἐσφραγισμένην, καὶ ἀπαγγείλω αὐτοῖς πάντα ἐξ ἀληθείας.

<sup>1</sup> MS. μιν.<sup>2</sup> MS. θεον.



Days on which it is proper to celebrate. The 7th, 9th, 10th, 12th, 14th, 16th, 21st, 24th, and 25th, from the beginning of the month. And on others abstain.—Spell pronounced turning towards the sun.—I am Thoyth, the inventor and founder of medicines and letters; come to me thou that art under the earth, rise up to me thou great spirit . . . . . I am a famous hero, the ibis's egg, the hawk's egg, the young of the air-traversing phoenix, having under my tongue the . . . . of the . . . . ; I am clothed with the skin of the . . . . . Unless I know what is in the souls of all Egyptians, Greeks, Syrians, Ethiopians, every race and every nation, unless I know things which have happened and are to happen, unless I know their arts, their pursuits, their works, their lives, and their names and those of their fathers, mothers, sisters and friends, and of those who are dead, I will pour out the blood of the black dog-eared one into a new unpolluted vessel, and I will place it over a new chafing-dish, and I will burn under it the bones of . . . . , and I will proclaim in the haven of Busiris him who abode in the river three days and three nights, the . . . , him who was carried by the stream of the river into the sea, who was overwhelmed by the waves of the sea and by the clouds of the air. Thy belly shall be eaten by the fish, and also thy body, and I will not stop the fishes from gnawing it with their mouths, yea the fishes shall not shut their mouths. I will take from his mother him that is without father, the sky shall be brought down and the two mountains shall be one. I will let loose against you . . . . . and it shall do what it will. I will not permit either god or goddess to give an oracle, until I, such an one, know what is in the souls of all men, Egyptians, Syrians, Greeks, Ethiopians, of every race and nation, of those who question me and who come into my sight, speaking or silent, that I may declare to them what has formerly happened to them and their present circumstances, and what is about to happen to them, and that I may know their arts, their lives, their pursuits, their works, and their names and the names of the dead, and of all men, and that I may read a sealed letter, and tell them all things truly.



## 7.

Λαβὼν χάρτην ἱερατικὸν ἢ μολυβοῦν πέταλον καὶ σιδηροῦν κρίκον, θὲς ἐπὶ τὸν χάρτην τὸν κρίκον, καὶ ἔσωθεν καὶ ἔξωθεν αἶρε τύπον τοῦ κρίκου τῷ καλάμῳ. Εἵτα ζρ. τὴν περιφερίαν, εἵτα γράψον εἰς τὴν περιφερίαν τοῦ κρίκου, εἰς τὸν χάρτην ἐπιγράφων τὸ ὄνομα τοὺς δὲ χαρακτῆρας ἔξωθεν, εἵτα ὃ θέλεις ἔξωθεν<sup>1</sup> μὴ γένεσθαι, καὶ ὅτι καταδεθῇτω αὐτοῦ ἡ φρόνησις ἐπὶ τῷ μὴ ποιῆσαι τὸ δεῖνα πρᾶγμα. Εἵτα θεῖς τὸν κρίκον ἐπὶ τὴν αὐτοῦ περιφερίαν ἣν ἐποίησας καὶ ἀνελόμενος τὰ ἔξω τῆς περιφερείας εἴρας<sup>2</sup> κατάρραπτε τὸν κρίκον ἕως κατακαλύφθῃ<sup>3</sup>, κεντῶν κατὰ τῶν χαρακτηρῶν τῷ καλάμῳ, καὶ δεσμεύων λέγε· Καταδεσμεύω τὸν δεῖνα πρὸς τὸν<sup>4</sup> δεῖνα μὴ λαλησάτω, μὴ ἀντισπάτω, μὴ ἀντειπάτω, μὴ μοι δύναιτο ἀντιβλέψαι, ἢ ἀντιλαλῆσαι, ὑποτεταγμένος δέ μοι ἦτω ἐφ' ὅσον οὗτος ὁ κρίκος κέχωσται. Καταδεσμεύω δὲ αὐ τοῦτον νοῦν, καὶ τὰς φρένας, τὴν ἐνθύμησιν, τὰς πράξεις, ὅπως νωχελὴς ἦ πρὸς πάντας ἀνθρώπους, ἔαν δέ τινα καὶ ὅπως μὴ γαμήσῃ τὸν<sup>5</sup> δεῖνα ἢ δεῖνα. Κοινά.

Εἵτα ἀπενέγκας αὐτὸ εἰς ἀώρου μνήμα, ὀρυξον ἐπὶ δ̄ δακτύλους καὶ ἔνθες καὶ λέγε· Νέκυ δαίμων ὅστις εἶ σε τουτο εἰ παραδίδωμί σοι τὸν δεῖνα ὅπως μὴ ποιήσῃ τὸ δεῖνα πρᾶγμα. Εἵτα χώσας ἀπέρχου.

Κρεῖσσον δὲ ποιεῖς αἰ μιουμένης. Ἐστὶν δὲ τὰ γραφόμενα εἰς τὸν κύκλον ταῦτα· αροαμαθρα, ερεσχιγαλχ, εδαντα, ιαβοννη, ακη, ιαω, δαρυνκω, μανιηλ, μὴ πραχθήτω τὸ δεῖνα πρᾶγμα ἐφ' ὅσον χρόνον κέχωσται ὁ κρίκος οὗτος. Καταδῆσον δεσμοῖς ποιήσας σπάρτα καὶ οὕτω κατάθου. Ὁ δὲ κρίκος καὶ εἰς φρέαρ βάλλεται ἀχρημάτιστον ἢ παρὰ ἄωρον. Μετὰ δὲ τοὺς χαρακτῆρας γράφε καὶ ταῦτα ὑποκάτω τοῦ κρίκου ὡς πλίνθειον· αρχοολ, λαιλαμ, σεμεσιλαμφ, αμμοφοριων, ιωαη, φθουθ, εωφρη, ὁ μέγιστος δαίμων ιαω, σαβαωθ, αρβαθιαω, λαιλαμ, οσορνωφρι, εμφρη, φρη, φθα, χρωιω, ιαω, βαβουρη, θιμαμεν-

<sup>1</sup> qu. ? ἔσωθεν.<sup>2</sup> MS. εινας.<sup>3</sup> MS. κατακαλυφῃ.<sup>4</sup> MS. το.<sup>5</sup> MS. το.

## 7.

Take a sheet of hieratic paper, or a leaden plate, and an iron ring, and place the ring upon the paper, and mark both inside and out with a pen the form of the ring. Then having described the circular outline of the ring, write upon the said outline, inscribing upon the paper the name, and the characters on the outside, and inside the thing which you wish not to happen, or that such a man's mind may be bound so as not to do such and such a thing. Then placing the ring upon its outline which you have made, and taking up the parts outside the outline, sew up the ring with thread, so as to completely conceal it, piercing through the characters with the pen, and when you wish to bind, say :—I bind such an one not to speak to such an one ; let him not resist, let him not contradict, let him not be able to look me in the face, or to answer me, but let him be subject to me, as long as this ring is buried. And again I bind his mind, and his senses, his desires, his actions, that he may be sluggish towards all men, . . . . . and let not such a woman marry such a man.—Common words.

Then taking it to the grave of one untimely dead, dig four fingers deep and put it in and say :—O ! departed spirit, whosoever thou art . . . . . I deliver to thee such an one, that he may not do such a thing. Then having covered it up depart.—And you will do it best in the waning of the moon.—The words written within the circle are these, . . . . .

. . . . .  
let such a thing not be done, as long as this ring is buried. Bind it with knots, making strings for that purpose, and thus deposit it. The ring may also be cast into a disused well or into the grave of one untimely dead. And after the characters write also these words below the ring as a base, . . . . .

. . . . .  
. . . . .  
. . . . .



φρη, ρε, νουσι, σαβαωθ, βαρβαθιαω, θαχρα, ουχεεθ, εσορνω-  
φρι, καὶ τὸν  $\overline{\nu\theta\omicron}$  λῶ αν. ὃν καὶ ἔσω ποιεῖς.

[Here follows in the MS. the figure referred to in the above directions, of which an accurate representation is given in the facsimile. See Plate.]

[‘H] δὲ αὐτὴ οἰκονομία γράφεται ἐπὶ μολυβοῦ πετάλου καὶ ἐνθεὶς τὸν κρίκον περιπτύξας γύψισον, μετὰ δὲ τὸ ὑποκάτω πλίνθιον, καὶ τὸ ιαεω, λο. καὶ ταῦτα· βακαξιχνυχ, μενεβα, ιχνυχ, αβρασαξ, αω, κατὰσχεσ τὸ δεῖνα πρᾶγμα. Ὡς δὲ ἐν τῷ αὐθεντικῷ εὐρέθη τὰ ὀνόματα· αρφοολ, λαιλαμ, σεμεσιλαμ, ιαεω, λο. βακαξιχνυχ, αβρασαξ, αω, αρχωμιλακ, μενεσιλαμ, ιαεω, ουω, βακαξιχνυχ, αβρασαξ, ωι, κατὰσχεσ τὸ δεῖνα πρᾶγμα.

## 8.

Λαβὼν φύλλα δάφνης ἐνκαρδ.  $\overline{\kappa\eta}$  καὶ γῆς παρθ. καὶ ἀρτεμισίας σπερμ. ἄλευρ. καὶ κυνοκεφ. τοῦ χόρτου. Ἀκήκοα δὲ παρὰ Ἡρακλεοπολιτικοῦ τινος, ὅτι λαμβάνει ἀπὸ ἐλ. ἄρτι βλαστ. τοῦ δένδρου κομισθ. του εντος ον  $\overline{\kappa\eta}$ , ὑπὸ παιδὸς ἀφθόρου βαστάζεται, συνλιούται τοῖς προκειμένοις, καὶ ὑγρὸν ὡοῦ ἱβεως εἰς ὄλον τὸ φύραμα, καὶ πλ. Ἑρμ. χλαμυδηφόρου, α οὔσης ἀνατολ. ἐν κρειῶ ἢ λέοντι ἢ παρθένῳ ἢ τοξότη. Κατεχέτω δὲ ὁ Ἑρμῆς κηρύκιον, καὶ γράψον τὸν λο. εἰς χάρτην ἱερατικὸν καὶ εἰς φῦσαν χηνείαν, κάθως πάλιν παρὰ τοῦ Ἡρακλεοπολιτικοῦ, καὶ ἐνθες εἰς τὸ ζωδ. ἐνπνευματώσεως εἵνεκεν, καὶ ὅταν βούλη χρ. λαβὼν χάρτην γράψον τὸ λο. καὶ τὸ πρ. καὶ ἀποκειράμενος ἐκ τῆς κεφαλῆς σου τρίχα συνέλιξον τῷ χάρτη, δήσας ἄμματι φοινικίνῳ, καὶ ἔξωθεν αὐτοῦ κλάδον

ἐλαίας καὶ θὲς πρὸς τοὺς πόδας τοῦ  $\xi\xi$ , οἱ δὲ λέγουσι αὐτῷ

ἐπίθες. Κεῖσθω δὲ τὸ ζώδιον ἐν ναῶ φιλυρίνῳ, ὅταν δὲ βούλη χρ., πρὸς κεφαλῆς σου τίθει τὸν ναὸν σὺν τῷ θεῷ, καὶ δίωκε ἐπιθύων λίβανον ἐπὶ βωμοῦ καὶ γῆν ἀπὸ σειτοφόρου



.....  
and the ..... spell, which also you place within.

[The figure. See the Plate.]

And the same arrangement may be written upon a leaden plate, and having put the ring in it fold it over and cement it, and afterwards the base beneath, upon which write  $\iota\alpha\epsilon\omega$ , etc., and also these words . . . . .

..... prevent such a thing. And in the original the names are found written thus . . . . .


..... prevent such a thing.

## 8.

Take of the inner leaves of laurel twenty-eight, and virgin earth, and wormwood seeds, flour, and the herb cynocephalum. And I have heard from a certain Heracleopolite, that he takes of the leaves of an olive-tree lately sprouted, . . . . . twenty-eight : it is carried by a chaste boy, ground up with the before-mentioned materials, and the white of an ibis's egg is mixed up with the whole. And take an image (?) of the cloaked Hermes, the moon's rising being in the ram, the lion, the virgin, or the archer. And let Hermes hold the herald's wand, and write the spell upon a sheet of hieratic paper, or on a goose's bladder, as again I learnt from the Heracleopolite, and insert it into the figure (?) for the purpose of inflation ; and when you wish for an oracular response, take the paper and write the spell and the . . . . . upon it, and having cut off a hair from your head, wrap it up in the paper, and tie it with a Phœnician knot, and place outside an olive branch, and put it at the feet of the . . . . , or as some say, place it upon it. And let the figure lie in a shrine of limewood ; and when you wish for an oracular response, place the shrine with the god at your head and invoke, offering frankincense upon an altar, and some earth from a place where corn grows, and one lump of




χωρίου καὶ βῶλον ἀλὸς ἀμμωνιακοῦ  $\bar{a}$ . Κείσθω πρὸς κεφαλὴν σου καὶ κοιμῶ μετὰ τὸ εἰπεῖν (μηδένι δοὺς ἀπόκρισιν)—

Ἐρμῇ κοσμοκράτωρ, ἐνκάρδιε κύκλε σελήνης  
Στρόνγυλε καὶ τετράγωνε, λόγων ἀρχήγετα γλώσσης,  
Πειθοδικαίόσυνε, χλαμυδηφόρε, πτηνοπέδιλε,  
Αἰθέριον δρόμον εἰλίσσων ὑπὸ<sup>1</sup> τάρταρα γαίης,

Πνεύματ' ἡνίοχε  ὀφθαλμὲ μέγιστε,

Παμφώνου γλώττης ἀρχήγετα, λάμπασι τέρπων  
Τοὺς ὑπὸ Τάρταρα γαίης τε βρότους βίον ἐκτελέσαντας,  
Μοιρῶν προγνώστης συ λέγῃ καὶ θεῖος ὄνειρος  
Ἡμερίνους [καὶ] νυκτερίνους χρησμούς ἐπιπέμπων,  
Εἴασαι πάντα βρότων ἀλγήματα σαῖς θεραπείαις,  
Δεῦρο μάκαρ μνήμης τελεσίφρονος υἱε μέγιστε  
Σῇ μορφῇ ἰλαρός τε φάνηθι ἰλαρός τ' ἐπίτειλον  
Ἀνθρώπῳ ὅσιῳ μορφήν τ' ἰλαρὸν ἐπίτειλον (ἐμοὶ τῷ δεῖνι)  
Ὅφρα τε μαντοσύναις ταῖς σαῖς ἀρεταῖσι λάβοιμι.

Δέομαι κύριε, ἴλεως μοι γένου καὶ ἀψεύδης μοι φανεῖς χρ.

Δίωκε καὶ πρὸς ἀνατολὰς  καὶ  $\mathcal{A}$ . Στήλη ἐν τοῖς  
χάρτεσι γραφομένη τοῦ ζωδ. Τε, σεννιγαδων, ορθω, βαυ, βω,  
νοη, οδηρε, σοιρε, σοιρε, σαν, κανθαρα, ερεσχιγαλ, σανκιστη,  
δωδεκακιστη, ακρουροβορε, κοδηρε, σημεα, κεντευ, κοντευ,  
κεντευ, . . . . . ευ, καρυγκω, λυκυνξυντα . . . λμπυ, χρη,  
ιρινωτον, λουμανατα, . . . ιον, κομανδρον, χρειβαχα, νου-  
βα . . . α, νουμιλλον, ερουφι, τετρουφι, . . υβινου, νουμιλλον,  
χανδαρα, τον, φερφερευ, δρουηρ, μαρουηρ, γ, εἴτα ὁ κοινὸς  
λόγος. Ἐπάναγκος, ουκρα, νουκρα, πετρινοδοε, τμαισια, φο-  
βεροματε, δρυσάλπιψ, βλεμεν, νιθεν, βανδνοδμα, τριψαδα,  
αριβα, τα, κραταρνα. Εἴτα τὸ  $\overline{\rho\gamma\rho}$   .

<sup>1</sup> MS. υπο τε ταρταρα.





## 9.

Ἄλληίου Κραιωνίου πρὸς τὸν λύχνον λεγόμενον.

Ωχμαρμαχω, τοννουραι, χρη, μιλλον, δερκων, νιαιαω, σουμψηφισον, σουμψηνης, σιασια, σιαω, ὁ σείσας τὴν οἰκουμένην, εἴσελθε καὶ χρημάτισον περὶ τοῦ δεῖνος πράγματος, θοιο, κοτοθ, φθουφνουν, νουεβουη, επιασπαχατου, λ. γ. Σάραπιν προκαθή-

μενον ἔχοντα βασιλήϊον } } Αἰγύπτιον καὶ ἐπὶ τοῦ σκήπτρου

ἴβιν, ὅπισθε τοῦ λίθου τὸ ὄνομα, καὶ κατακλείσας ἔχε ἐπὶ μὲν τῆς χρείας. Κράτει τῇ ἀριστερᾷ σου τὸν δακτύλιον, τῇ δὲ δεξιᾷ σου κλάδον ἐλαίας καὶ δάφνης κατασείων τῷ λύχνῳ ἅμα λέγων τὸν λόγον ζ, καὶ εἶρας αὐτὸν εἰς τὸν ἴδιον τῆς ἀριστερας σου χειρὸς δάκτυλον ἔσω βλέποντα καὶ ὄντα, κολλήσας τὸν λίθον τῷ ἀριστερῷ σου ὥτι, κοιμῶ ἀναπόκριτος.

## 10.

Ἐπικαλοῦμαί σε τὸν κτίσαντα γῆν καὶ ὅστᾳ καὶ πᾶσαν σάρκα καὶ πᾶν πνεῦμα, καὶ τὸν στήσαντα τὴν θάλασσαν καὶ σαλε[ύοντα] τὸν οὐρανὸν, ὁ χωρίσας τὸ φῶς ἀπὸ τοῦ σκότους, ὁ μέγας νοῦς ἔν[νο]μος, ὁ τὸ πᾶν διοικῶν αἰωνόφθ[αλ]μος, δαίμων δαιμόνων, θεὸς θεῶν, ὁ κύριος τῶν πνευμάτων, ὁ ἀπλάνητος αἰὼν, Ιαω ουηι, εἰσάκουσόν μου τῆς φωνῆς. Ἐπικαλοῦμαί σε τὸν δυνάστην τῶν θεῶν, ὑψιβρέμετα Ζεῦ, Ζεῦ τύραννε, αδαιναι, κύριε, Ιαω ουηε. Ἐγὼ εἰμι ὁ ἐπικαλούμενός σε συριστὶ θεὸν μέγαν, ζααλαηρ, ιφφου, καί συ μὴ παρακούσης τῆς φωνῆς ἐβραιστὶ, αβλαναθαναλβ, αβρασιλωα. Ἐγὼ γάρ εἰμι σιλθαχουγχ, λαιλαμ, βλασαλωθ, ιαω, ιεω, νεβουθ, σαβιοθαρ, βωθ, αρβαθιαω, ιαωθ, σαβαωθ, πατουρη, ζαγουρη, βαρουχ, αδωναι, ελωαι, ιαβρααμ, βαρβαρανω, ναν, σιφ, ὑψηλόφρονε αἰωνόβιε, κόσμου τὸ διαδῆμα, πάντος κατέχων, σιεπη, σακτιετη, βιου=σφη=νουσι=σιεθο=χθεθωνιριγχ, ωηαηηωαι, α, ωηιαω, ασιαλ, σαραπηολσω, εθμουρησινι, σεμ, λαυ, λου, λουριγχ. Πεδὰς λύει, ἀμαυροῖ, ὄνειροπομπεῖ, χαριτήσιον, κοινὰ ἔφ' ὃ θέλεις.

## 9.

A spell of Alleius Cræonius spoken towards the lamp.

.....  
 Thou that shakest the world enter and give answer concerning  
 such a thing .....

..... Say it three times. [Carve] Sara-  
 pis sitting in front holding the royal sceptre (?) of Egypt, and  
 upon the sceptre an ibis. Behind the stone cut the name, and  
 shut it up and keep it for use. Take the ring in your left  
 hand, and a branch of olive and laurel in your right, shaking it  
 over the lamp, at the same time pronouncing the spell seven  
 times, and having drawn it upon the . . . . . finger of your  
 left hand facing and turning inwards, having fastened the stone  
 to your left ear, lie down to sleep, returning answer to none who  
 may speak.

## 10.

I call upon thee that didst create the earth and bones and all  
 flesh and all spirit, that didst establish the sea and that shakest  
 the heavens, that didst divide the light from the darkness, the  
 great regulative mind, that disposest everything, eye of the  
 world, spirit of spirits, god of gods, the lord of spirits, the im-  
 moveable Æon, Iao *ουνι*, hear my voice. I call upon thee, the  
 ruler of the gods, high-thundering Zeus, Zeus, king, adonai,  
 lord, Iao *ουνε*. I am he that invokes thee in the Syrian tongue,  
 the great god . . . . . and  
 do thou not disregard the Hebrew appellation . . . . .

..... For I am .....

..... lofty-minded,  
 ever-living one, crown of the world, upholding all things, . . .

.....  
 This spell loosens chains, blinds, brings dreams, creates favour ;  
 it may be used in common for whatever purpose you will.

## NOTES.

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### SECT. I.

*Title.* Μαντ.] The neuter Σαραπιακὸν compels us to read Μαντεύιον or Μάντευμα. Both of these words, however, mean rather *an oracular response* than *an invocation*, which appears to be intended here. The proper word would be μαντεία. In the Leyden Papyrus, No. 75, the 7th Section is entitled Θεομάντιον. (Reuvens, Lettre 1<sup>re</sup> à Letronne, p. 9.)

παιδός.] A word is lost, probably μετὰ. The following extract from Robinson's Grecian Antiquities will explain the use of the boy the lamp and the bowl:—"Sometimes divination by water was performed with a looking-glass, and thence called κατοπτρομαντεία. Sometimes also glasses were used, and the images of what was to happen were represented in water. Sometimes it was performed with a vessel of water, the middle of which was called γάστρη, and then the divination was denominated γαστρομαντεία. The manner of performing it was as follows:—They filled certain round glasses with clear water about which were placed lighted torches. They then invoked a demon, praying in a low murmuring voice, and proposed the question to be solved. A chaste boy or a pregnant woman was appointed to observe with care and exactness all the alterations in the glasses, at the same time desiring and commanding an answer, which the demon re-



turned by images in the glasses, that by reflection from the water represented what should come to pass." (p. 271.) See further Mr. Lane's description of the proceedings of the modern Egyptian conjuror extracted below in note to the word *εἰσερχέσθω*. Origen (*Philosophumena*, IV. c. 28) explains some of the tricks by which the conjurors of his day deluded both the ears and eyes of the boys whom they employed.

*Βόθρου*.] In the magical operation described by Lucian in the dialogue entitled 'Philopseudes' (vol. ii. p. 336, Ed. Grævii, 1687), the sorcerer commences by digging a pit. In the 'Necyomantia' (vol. i. p. 331) the proceedings of a Chaldaean magician are thus described:—"Passing over the Euphrates we came to a wild, wooded and sunless place, where we landed, Mithrobarzanes (the magician) going first. We then dug a pit, and slaughtered a sheep, and sprinkled the blood all about the pit. In the meantime the magician holding a lighted torch, no longer speaking in a low tone, but crying out at the very top of his voice, invoked all kinds of demons, the Avengers, the Furies, nocturnal Hecate, and the lofty Proserpine, mixing up with his invocation certain barbarous and unintelligible polysyllables."

*μελιούχε*.] If intended for a compound of *μέλι* and *ἔχω*, this should, according to the analogy of such compounds, be *μελι-τοῦχε*. But such accuracy is not to be looked for in our MS. *Μελίκερτα*, the name of a Greek sea-deity having nothing to do with honey, is perhaps introduced here merely from the circumstance of its containing the syllables *μέλι*. *Μελιγενέτωρ*, though unknown to Greek writers, is a regular compound, and an appropriate epithet for a *bee*. Is the allusion here to that insect as the well-known hieroglyphical symbol of sovereignty? Qu.? whether the bee ever occurs on Gnostic gems. Montfaucon, *Antiq. Expliquée*, tom. ii. pl. cliv., gives an engraving of a gem, bearing an insect apparently intended for a bee.

*ιενήόώ*.] The last three vowels of this compound have the aspirate sign usually found in MSS., viz. the left half of the letter H. See Blomfield's *Matthiæ*, vol. i. p. 28. For the rest no

marks of accentuation occur in our MS., except perhaps in one instance to be noticed hereafter. See note on the word *δασύνων*, *infra*.

*Βακαξιχυχ.*] This word occurs in Sect. 7. It seems to be a compound, as we find in the same section the syllables *ιχυχ* alone, and in the Leyden Papyrus No. 65, column xx. l. 32, occur the words *βαχυχ*, *σιχυχ*, written over a scarabæus and an eye in juxtaposition.

*Σαμασφρηθ.*] This word occurs on many of the Gnostic gems, and has been supposed to be a compound of Heb. שמש, the sun, and Egyptian φ-ρη, which has the same meaning. Its identification here with *Σάραπισ*, Ἡλιος, and *Μίθρας*, certainly confirms this idea.

*νακιαβωθ.*] Over this word and those which follow there is interlined in the MS., whether by way of correction or addition is not certain, the following formula, *ακραβαεωεφιαζαλεαρβαμενοθιηωσαμασφρηθ*. The same is also interlined over the word *μαριανου*, a little further on.

*Βαινχωωωχ.*] This word occurs on magical gems (see Matter, *Hist. du Gnost.* vol. ii. pl. 5. fig. 7, 1st Edit.), and seems to be the name of a deity or power of great importance in some of the Gnostic systems. *Pistis Sophia*, p. 242. "Dixit Jesus: hominis hujusmodi quum tempus absolutum sit *σφαιρα*, venientes ad ejus *ψυχην παραλημπται Βαινχωωωχ*, qui unus est in tribus diis *τριδυναμοις*, ducent ejus *ψυχην* in lætitiâ et gaudio, etc." Again, p. 225. "Factum igitur est quum ligaret eos ita *Ιεου*, trahens magnam *δυναμιν* e magno *αορατω*, ligavit eam in hunc, quem appellant *Κρονον*, atque etiam trahens aliam vim ex *Ιψανταχουνχαινχουχεωχ*, qui unus est e tribus *τριδυναμοις* diis, ligavit eam in *Αρη*, et trahens *δυναμιν* e *Βαινχωωωχ* [the MS. has *Χαινχωωωχ*, but there cannot be a doubt of the true reading] qui unus est e tribus *τριδυναμοις* diis ligavit eam in *Ερμην*, *παλιν* iterum trahens *δυναμιν* e *πιστει σοφια*, filiâ *Βαρβηλου*, ligavit eam in *Αφροδιτην*." This singular passage seems to identify *Βαινχωωωχ* with the genius residing in the planet



Mercury. The word is perhaps a mystical combination of letters, without meaning. Bellerman (*Abraxas-bilder*, Part I. p. 36) propounds a derivation which does not seem satisfactory enough to be worth transcribing. The words *βαιν*, *χωωχ*, also occur in a charm for the gout given by Alexander Trallianus (Ed. Goupylii, p. 199; Ed. Guinteri, p. 657), which may as well be introduced here. Προφυλακτικὸν ποδάγρας. Λαβὼν πέταλον χρυσοῦν, σελήνης ληγοῦσης, γράφε ἐν αὐτῷ τὰ ὑποκείμενα, καὶ ἐνδύσας εἰς νεῦρα γεράνου εἴτα ὅμοιον τῷ πετάλῳ σωληνάριον ποιήσας κατακλείσον καὶ φόρει περὶ τοὺς ἀστραγάλους. Μεῖ, θρεῦ, μὸρ, φὸρ, τεῦξ, ζὰ, ζὼν, θὲ, λὸν, χρί, γέ, ζέ, ὦν, ὡς στερεοῦται ὁ ἥλιος ἐν τοῖς ὀνόμασι τούτοις καὶ ἀνακαινίζεται καθ' ἐκάστην ἡμέραν, οὕτω στερεώσατε τοῦτο τὸ πλάσμα κάθως ἦν τὸ πρὶν, ἥδη, ἥδη, ταχὺ, ταχὺ, ἴδου γὰρ λέγω τὸ μέγα ὄνομα ἐν ᾧ ἀναπαυόμενα στερεοῦνται. Ἰὰζ, ἀζὺφ, ζύων, θρενξ, βαιν, χωωχ, στερεώσατε τὸ πλάσμα τοῦτο κάθως ἦν τὸ πρῶτον, ἥδη, ἥδη, ταχὺ, ταχύ.

[φριξοποβρονταξαστραπτακυνπόδωκτε.] The components of this monstrous word seem to be — φρίσσω, ὦψ, βροντή, ἀστράπτω, ποὺς, ὠκύς.

πιντουχε.] Qu. ? παντοῦχε.

αιοιω, οή'υ, θγρ.] From what follows it seems that a letter is omitted here, and that we ought to read *αιοιαωσην*. Θγρ perhaps stands for *θεογραφικόν*, or *θεογράμματον*.

ἀνεωγμένῳ.] These words and those which follow appear to contain directions for the pronunciation or application of the mysterious vowels. Κυματοῦμ. probably stands for *κυματοῦμενος*. The verb *κυματεῖν* is not found in the lexicons, but *κυματοῦν* and *κυματίζειν* occur, in the sense, 'to stir, agitate as a wave.' The direction may perhaps mean, "Enunciate the *a* with open mouth, rolling forth the sound like a wave."

συστροφῇ.] Συστρέφειν λόγους means, 'to speak shortly, concisely;'—ἐν συστροφῇ may therefore possibly mean, 'in a short abrupt manner.' Πρὸς πνευματικ. ἀπειλ. The end of the last word is wanting through a flaw in the MS. The λ seems to



have been followed by an *ι*. Probably however we must read *πρὸς πνευματικὰς ἀπειλὰς*, i. e. to be used for menacing spirits. Upon the subject of menaces used in divination see notes on Sect. 6, *infra*.

*γῆ, ἀέρι, οὐρανῷ.*] It would seem from this that the three vowels in the mystical name *Ιαω*, so often occurring on the Gnostic gems, and which has generally been identified with the Hebrew *יהוה*, have reference to the three great divisions of the universe, Earth, Air and Heaven, the first of which was considered the region of mortal souls (*ψυχαι*), the second of dæmons and heroes (*δαίμονες, ἥρωες*), and the third and highest of the gods. (Porphyrii Epist. ad Anebonem, prefixed to Gale's Iamblichus de Mysteriis.) In the Pistis Sophia (p. 223, translation) we find:—*“Hæc est ejus ἐρμηνεία: ιωτα: universum exiit; αλφα: re-vertentur intus; ωω: erit finis finium.”*

*κυνοκεφαλιστί.*] Literally, “after the manner of a cynocephalus.” Horapollon, Bk. i. chap. 14, tells us that the cynocephalus symbolized, letters, habitable world, moon, priest, augur, swimming. It also denoted the rising of the new moon. The ingenious reader may from these significations perhaps find some clue to the meaning of *κυνοκεφαλιστί* here. I have not been able to form any conjecture worth offering.

*ὁμοίως ὡς προκεῖται.*] i. e. in the same way as directed with regard to the former letter *ο*.

*μεθ' ἡδονῆς δασύνων.*] “Aspirating it softly (?)” Two small strokes are placed over the *η*, apparently to indicate this aspiration.

*ποιμένι, καθὼς μακρὸν ἔον.*] “To the shepherd, to be pronounced long.” Perhaps *ποιμένι* has reference to Hermes, as *ψυχαγωγός*, the shepherd or leader of souls. See Origen (Philosophumena, V. c. 7, p. 103), where we find that some of the Gnostics applied to Hermes the words of Ps. 2, *Ποιμανεῖς αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ*.

*χρηματίζω.*] This word is used in Hellenistic writers in the sense, to give an oracular response or supernatural warning, but is generally found in the passive voice. Thus Matt. ii. 22, *χρη-*

ματισθεῖς κατ' ὄναρ. Acts, x. 22, ἐχρηματίσθη ὑπ' ἀγγέλου ἁγίου. And in Romans, xi. 4, we find χρηματισμός, an oracle. It here means, to consult a god or oracle. In the older Greek writers χρηματίζω was used to signify, to deliberate about a matter, and also, to give an answer after deliberation, but without reference in either case to supernatural agency.

εἰσερχέσθω.] The operator commands the throne or chair of the god invoked to be brought in. This is supposed to be visible to the eyes of the boy who is looking intently into the water in the basin. The whole of this operation bears a close analogy to that described by Mr. Lane in his 'Modern Egyptians' (vol. ii. chap. 12), whose account may be properly introduced here:—"In preparing for the experiment of the magic mirror of ink, which, like some other performances of a similar nature, is here termed 'darb el-mendel,' the magician first asked me for a reed-pen and ink, a piece of paper, and a pair of scissors; and having cut off a narrow strip of paper, wrote upon it certain forms of invocation together with another charm, by which he professes to accomplish the object of the experiment. He did not attempt to conceal these, and on my asking him to give me copies of them he readily consented, and immediately wrote them for me, explaining to me at the same time that the object he had in view was accomplished through the influence of the two first words, 'Tarshun' and 'Taryooshun<sup>1</sup>,' which he said were the names of two genii, his familiar spirits. I compared the copies with the originals and found that they exactly agreed. \* \* \* \*

"Magic invocation and charm."

"Tarshun ! Taryooshun ! come down !

Come down ! be present ! Whither are gone

The prince and his troops ? Where are El-Ahmar

The prince and his troops ? Be present,

Ye servants of these names !"

<sup>1</sup> Or "Tarsh" and "Taryoosh"; the final *un* being the inflexion which denotes the nominative case.



“And this is the removal. And we have removed from thee  
Thy veil; and thy sight to-day  
Is piercing! Correct: correct.”

“Having written these, the magician cut off the paper containing the forms of invocation from that upon which the other charm was written; and cut the former into six strips. He then explained to me that the object of the latter charm (which contains part of the 21st verse of the Soorat Kaf, or 50th chapter of the Kuran) was to open the boy's eyes in a supernatural manner, to make his sight pierce into what is to us the invisible world.

“I had prepared by the magician's direction some frankincense and coriander-seed and a chafing-dish with some live charcoal in it. These were now brought into the room, together with the boy who was to be employed: he had been called in by my desire from among some boys in the street, returning from a manufactory, and was about eight or nine years of age. In reply to my inquiry respecting the description of persons who could see in the magic mirror of ink, the magician said that they were, a boy not arrived at puberty, a virgin, a black female slave, and a pregnant woman. The chafing-dish was placed before him and the boy, and the latter was placed on a seat. The magician now desired my servant to put some frankincense and coriander-seed into the chafing-dish; then taking hold of the boy's right hand, he drew in the palm of it a magic square, a copy of which is given in p. 94. The figures which it contains are Arabic numerals<sup>1</sup>.

<sup>1</sup> “The figures in this magic square are arranged thus:—

4	9	2
3	5	7
8	1	6

It will be seen that the horizontal, vertical and diagonal rows give each the same sum, viz. 15.”



In the centre he poured a little ink, and desired the boy to look into it, and tell him if he could see his face reflected in it ; the boy replied that he saw his face clearly. The magician, holding the boy's hand all the while, told him to continue looking intently into the ink, and not to raise his head.

“ He then took one of the little strips of paper inscribed with the forms of invocation, and dropped it into the chafing-dish, upon the burning coals and perfumes, which had already filled the room with their smoke ; and as he did this he commenced an indistinct muttering of words, which he continued during the whole process, excepting when he had to ask the boy a question, or to tell him what he was to say. The piece of paper containing the words from the Kuran he placed inside the fore part of the boy's takeeyeh or skull-cap. He then asked him if he saw anything in the ink and was answered, ‘ No ’ ; but about a minute after the boy trembling and seeming much frightened said, ‘ I see a man sweeping the ground. ’ ‘ When he has done sweeping, ’ said the magician, ‘ tell me. ’ Presently the boy said, ‘ He has done. ’ The magician then again interrupted his muttering to ask the boy if he knew what a ‘ beyrak ’ (or flag) was ; and being answered, ‘ Yes, ’ desired him to say, ‘ Bring a flag. ’ The boy did so and soon said, ‘ He has brought a flag. ’ ‘ What colour is it ? ’ asked the magician ; the boy replied, ‘ Red. ’ He was told to call for another flag, which he did ; and soon after he said that he saw another brought and that it was black. In like manner he was told to call for a third, fourth, fifth, sixth and seventh, which he described as being successively brought before him, specifying their colours, as white, green, black, red, and blue. The magician then asked him (as he did also each time a new flag was described as being brought), ‘ How many flags have you now before you ? ’ ‘ Seven, ’ answered the boy. While this was going on, the magician put the second and third of the small strips of paper upon which the forms of invocation were written into the chafing-dish ; and fresh frankincense and coriander-seed having been repeatedly added, the fumes became painful to

the eyes. When the boy had described the seven flags as appearing to him, he was desired to say, 'Bring the Sultan's tent and pitch it.' This he did, and in about a minute after he said, 'Some men have brought the tent,—a large green tent; they are pitching it.' 'Now,' said the magician, 'order the soldiers to come, and to pitch their camp around the tent of the Sultan.' The boy did as he was desired and immediately said, 'I see a great many soldiers with their tents; they have pitched their tents.' He was then told to order that the soldiers should be drawn up in ranks; and having done so, he presently said that he saw them thus arranged. The magician had put the fourth of the little strips of paper into the chafing-dish, and soon after he did the same with the fifth. He now said, 'Tell some of the people to bring a bull.' The boy gave the order required, and said, 'I see a bull; it is red; four men are dragging it along, and three are beating it.' He was told to desire them to kill it and cut it up, and to put the meat into saucepans and cook it. He did as he was directed, and described these operations as apparently performed before his eyes. 'Tell the soldiers,' said the magician, 'to eat it.' The boy did so and said, 'They are eating it; they have done, and are washing their hands.' The magician then told him to call for the Sultan, and the boy having done this said, 'I see the Sultan riding to his tent, on a bay horse, and he has on his head a high red cap; he has alighted at his tent, and sat down within it.' 'Desire them to bring coffee to the Sultan,' said the magician, 'and to form the court.' These orders were given by the boy, and he said that he saw them performed. The magician had put the last of the six little strips of paper into the chafing-dish. In his mutterings I distinguished nothing but the words of the written invocation, frequently repeated, excepting on two or three occasions, when I heard him say, 'If they demand information, inform them, and be ye veracious.' But much that he repeated was inaudible, and as I did not ask him to teach me his art, I do not pretend to assert that I am fully acquainted with his invocations."



Mr. Lane then proceeds to relate how sundry persons whom he named were called for by the boy, and described as appearing in the magic mirror, the descriptions given being in some cases astonishingly appropriate. How these apparent successes were obtained, has been in some measure explained in the latest edition of Mr. Lane's work, 1846 (see Appendix to the third volume).

But the preliminary objects seen, a description of which the magician elicits from the boy by leading questions, are evidently ancient and traditional, and their general resemblance to the appearances mentioned in our MS. is obvious. The sultan and his suite have been substituted for the divinity borne on his throne by four men; the slaughtering of the red bull represents a sacrifice symbolised by the *θυμιατήριον* or censer; possibly the man sweeping the ground may be derived from a *νεωκόρος* or temple-sweeper, a very likely personage to have appeared as a precursor to the procession of the god, although not actually mentioned in our MS.; while the flags recall the sacred banners used in Egyptian ceremonials.

*ἀψείδης.*] Pliny informs us that the word *ἀψίς* was used to signify the orbit of a star, but the lexicons do not furnish instances of its use in this sense by Greek writers. I cannot find the word in any of the Gnostic nomenclatures that have been handed down to us. It is here probably equivalent to *σφαῖρα* as used in the Ophite theology.

*ἐν στερεῷ ζωδίῳ.*] This term is thus explained by Proclus, *Paraphrasis*, lib. i. cap. 15:—*Τῶν δὲ λοιπῶν ὀκτὼ [ζωδίων] τέσσαρα μὲν ἐστὶ στερεὰ, τέσσαρα δὲ δίσωμα. Καὶ στερεὰ μὲν ἐστὶν ἃ τοῖς τροπικοῖς ἀκολουθεῖ, καὶ τοῖς ἱσημερινοῖς· διότι ὅταν ὁ ἥλιος ἐν τούτοις γένηται, ἰσχυρότερον καθάπτεται ἡμῶν καὶ ἡ ψυχρότης καὶ ἡ θερμότης καὶ ἡ ὑγρότης καὶ ὁ ξηρότης τῶν καιρῶν, οἱ ἔλαβον τὴν ἀρχὴν ἤδη τοῦ ἡλίου ἐν τοῖς τροπικοῖς καὶ ἱσημερινοῖς γενομένου. Καθάπτεται δὲ ἡμῶν ἰσχυρότερον ἢ τῶν καιρῶν κατάστασις, οὐχ ὅτι φύσει τοιοῦτον ἐστὶ τὸ κατάστημα τότε, ἀλλ' ὅτι ἡμεῖς ἐγχαρονίσαντες τῷ κατastήματι, εὐαίσθητοίτεροι ἐγενόμεθα τῆς δυνάμεως αὐτοῦ.*



From this it appears that the *στερεὰ ζώδια* or confirmatory signs are Taurus, Leo, Scorpio and Aquarius, and that they are so called from their confirming the influences begun to be produced by planets, while in the signs immediately preceding. See also Ptolemy, *Tetrabiblos*, p. 32 (Ed. 1553, Basileæ), where the same account is given.

μετὰ ἀγαθοποιῶν.] i. e. in conjunction with beneficent planets. Which these were is explained by Proclus, *Paraphrasis*, lib. i. cap. 5:—Τῶν τεσσάρων χυμάτων δύο μὲν ἐστὶ γεννητικὰ καὶ ποιητικὰ, τὸ θερμὸν καὶ ὑγρὸν· διὰ τούτων γὰρ πάντα συνέχεται καὶ αὔξεται· δύο δὲ ἐστὶ τὰ φθαρτικὰ καὶ παθοποιὰ, τὸ ξηρὸν καὶ τὸ ψυχρὸν· διὰ τούτων γὰρ πάντα διαλύεται καὶ φθείρεται. Τοῖς οὖν παλαιοῖς δύο μὲν τῶν πλανητῶν ὡς ἀγαθοποιοὶ ἐνομίσθησαν, ὁ τοῦ ♃ (Διὸς), καὶ ὁ τῆς ♀ (Ἀφροδίτης) διὰ τὴν εὐκρασίαν αὐτῶν, καὶ ὅτι πλεονάζει ἐν αὐτοῖς τὸ θερμὸν καὶ τὸ ὑγρὸν. Ἔτι δὲ ἡ ♄ (Σελήνη) διὰ τὰ αὐτά. Ὁ δὲ τοῦ ♅ (Κρόνου) καὶ ὁ τοῦ ♂ (Ἄρεος) τῆς ἐναντίας ἐνομίσθησαν φύσεως, καὶ κακοποιοί· ὁ μὲν διὰ τὴν πολλὴν ψύξιν, ὁ δὲ διὰ τὴν πολλὴν ξηρότητα· ὁ δὲ ☉ (Ἥλιος) καὶ ὁ τοῦ ☿ (Ἑρμοῦ) κοινῆς δυνάμεως, ὡς ἀμφοτέρωθεν δυνάμενοι καὶ συντρεπόμενοι πρὸς οὓς ἂν γένωνται.

“Of the four humours two are generative and creative, namely heat and moisture, for by them all things are sustained and nourished: and two are destructive and unhealthy, dryness and cold, for by these all things are dissolved and destroyed. The ancients reckoned two of the planets as beneficent, namely Jupiter and Venus, on account of their temperate quality and because heat and moisture predominate in them; and so also the Moon for the same qualities. But Saturn and Mars were held to be of an opposite nature, and baneful; the one on account of its great coldness, the other for its dryness. The Sun and Mercury hold a middle place, as possessing both qualities and exerting both actions upon those whom they influence.”

ορίοις.] The astrologers divided each sign of the zodiac into five portions of various lengths, termed *ὅρια*, Lat. *fines*, *termini*,

which were appropriated to the five planets. Each planet when in its own proper *ὅρια* was supposed to exert its peculiar influence in a more powerful degree than at other times.—Origen, *Philosophumena*, V. c. 13, p. 127. Ἄ γὰρ ὅρια τῶν ἀστέρων οἱ ἀστρολόγοι λέγουσιν, ἐν οἷς μᾶλλον δύνασθαι φάσκουσι τοὺς ἄρχοντας ἀστέρας, οἷον ἐν τισι δὲ ἀγαθοποιοῦσιν, ὧν καὶ τινὰς κακοποιοῦνς λέγουσι, τινὰς δὲ, ἀγαθοποιούς. See Procli *Paraphrasis*, book i. chap. 24, 25. Also Manilii *Astronomicon*, p. 52, l. 11 (Ed. Scaligeri, 1600), and Scaliger's note.

## SECT. II.

*Title.* Αὐτοπτ.] Read αὐτοπτικὸς, i. e. a spell for producing αὐτοψία or immediate vision of the god invoked by the operator, without the intervention of a boy.—This is perhaps the meaning here, but the word αὐτοψία was also used by the theurgists of antiquity in another sense, namely, to express the appearance of the divine light to the magician without form or shape (ἀσχημάτιστον). See Joh. Clerici *Op. Philosophica*, tom. ii. p. 290.

βαρβαριαθ.] In the Leyden Papyrus, No. 65, column ix. l. 6, the word βαρβαραιθου occurs. In Sect. 10, infra, βαρβαρανω. μενεβρειο.] Compare infra Sect. 7, μενεβα, ιχυχ; and in Leyden Papyrus, No. 65, col. ix. l. 7, μενεβαρειαχυχ. Also col. xx. lines 20 and 32, μανεβαει.

αρβαθιαωθ.] Infra Sect. 7, αρβαθιαω and βαρβαθιαω, and in Sect. 10, αρβαθιαω occur. Leyden Papyrus, No. 65, col. ix. l. 12 we find αρβηθ; col. x. l. 11 αρβηθβαινουθι.

ιουηλ, ιαηλ.] Infra Sect. 4, ιωηλ. These words seem to be compounds of different forms of the name יהוה, יהו, יה, with ה.

αβλαναθαναλβα, ακραμμαχαμαρει.] These two words occur together in the Leyden Papyrus, No. 75. (Reuvens, 1<sup>re</sup> Lettre à Letronne.) They are inscribed under the outstretched wings of a small scarabæus of a bluish stone, in the British Museum. Upon the thorax of the same insect is inscribed the following legend:—κθεντεβερενεχυρτουοπρστυφχψουεσβερινι ὁ μέγας ἐν



οὐρανῷ ἀμήν ἀμήν. *Αβλαναθαναλβα* is of frequent occurrence on Gnostic gems. The word, it will be observed, reads the same both ways. Various explanations have been offered. Bellerman supposes it to be from the Hebrew **אתה לני אב**, Thou art our father. That the word is Hebrew seems to be implied by a passage in Section 10 of our fragment: *Σὺ μὴ παρακούσης τῆς φωνῆς ἐβραιοστὶ ἀβλαναθαναλβα ἀβρασιλωα.*

*Ακραμμαχαμαρει* occurs in *Pistis Sophia*, p. 359 original, p. 224 translation, where the word is erroneously written *αγραμ-μαχαμαρεγ*. See note p. 359 orig. The passage as translated by Schwartz runs thus:—“*Παλιν iterum exclamavit Jesus, quod αβέρανενθωρ [read αβεραμενθω] est, dicens nomen patris θησανυρου luminis et dixit: μυστηρια omnia αρχοντων et εξουσιαι et αγγελοι et αρχαγγελοι et vires omnes et res omnes αορατων deorum ακραμμαχαμαρει et βαρβηλω, βδελλη, adducunto eas seorsum, ut explicent eas ad dextram.*” Not much light can be derived from this. See Matter’s speculations on this word, *Hist. du Gnosticisme* (1st Edition), vol. ii. pl. 3. no. 6. expl. p. 59.

*ἐν ποτηρίῳ χαλχῷ.*] Some words are lost here, containing probably directions for mixing something with the oil. Psellus (quoted by Gale in Notes to Iamblichus, on Sect. III. cap. 13) says: “Ad divinas visiones percipiendas, parabant se Ægyptii, ut ferunt, vel farro, sic enim vocant, oculos oblinentes, vel thuris liquore, vel bdellio.”

*ἐν χρ.*] i. e. *ἐγχρῖε* or *ἐγχρῖσον*. Here as elsewhere in the MS. the letter *ν* is retained in composition where in correctly written Greek it would be changed into *γ*. The letters *χρ* are expressed by a contraction, figured by Montfaucon, *Palæographia Græca*, p. 344,—a P with a long tail drawn through the letter X.

*πλοῖον νεναυαγηκότος.*] A trace of the mysterious importance attached to things which had suffered shipwreck is found in the following receipt for epilepsy given by Alexander Trallianus (p. 30, l. 24, ed. Goupylii):—“*Θόνιον ἐκ ναυαγήσαντος πλοίου ἤδη πεπλευκότος καὶ πεπαλαιωμένου δῆσον ἐπὶ τὸν δεξιὸν βραχίονα ἐπὶ ἑπτὰ ἐβδομάδας, κ.τ.λ.*”



στείμι.] The black pigment used by the Orientals to darken the eyelids. This word is variously written στίμι, στίμμι, στίμμις, στίβι, στίβη, Lat. stibium. A word seems to have slipped out here; we should probably read μίξας στείμι κ.τ.λ.

κοπτιτικὸν.] This adjective is formed from Κοπτίτης (i. e. νομὸς), and means therefore strictly, not “of or belonging to Koptos,” but “to the Koptic Nome.” It seems here to be merely synonymous with κοπτικόν. Compare the words πανουργικόν, Sect. 3, and Ἡρακλεοπολιτικοῦ, Sect. 9. Coptos was at one time a great seat of commerce, and a depôt for oriental merchandize (Wilkinson’s Egypt and Thebes, vol. ii. p. 130), and the stibium sold there may have borne a reputation for fineness or some peculiarity of quality. In a list of botanical and chemical words, taken from a MS. in the Royal Library at Paris, printed by Dufresne in the Second Appendix to his Glossarium Mediæ et Infimæ Græcitat̃is, στίμμι κοπτικὸν occurs, but without explanation.

πακτῶνος.] This was a light kind of boat in use on the Nile, made of wands, something after the manner of wicker-work. Strabo thus describes it (Book 17):—Διέβημεν δὲ εἰς τὴν νῆσον ἐπὶ πακτῶνος· ὁ δὲ πακτῶν διὰ σκυταλίδων πεπηγὸς ἐστὶ σκάφειον, ὥστ’ εἰκέναι διαπλοκίνῳ· ἐστῶτες δ’ ἐν ὕδατι ἢ καὶ σαινιδίοις τισὶ προσκαθήμενοι ῥαδίως ἐπεραιώθημεν οὐ δεδιότες· ἀκίνδυνα γάρ ἐστιν ἂν μὴ τις ὑπέργομον ποιήσῃ τὸ πορθμεῖον. This implies that submersions were not unfrequent.

### SECT. III.

χέλχβει.] In a list of plants contained in the Leyden Papyrus, No. 65, the name χελχεβε occurs (col. v. l. 16); obviously another form of our χέλχβει. Professor Leeman seeks an explanation from the Coptic, but does not attempt to determine what particular herb is meant. The word bears some resemblance to *helbeh*, the Modern Egyptian name for *Trigonella Fœnumgræcum*, a sort of clover (Wilkinson’s Ancient Egyptians, vol. iv. p. 72; and Egypt and Thebes, vol. i. p. 458), which, ac-

according to Dioscorides, was used for making a certain kind of ointment.

χρ. καὶ γρ.] These contractions seem to stand for χρῖσον and γράψον. The passage is corrupt; χρω, of which I can make nothing, seems to have arisen from the repetition of the last two letters of the preceding word, which in the MS. is written τοιχῶ. It appears to be intended, that the figure of an eye, as delineated beneath, together with the letters pyramidally arranged on each side of it, should be drawn upon a wall with the ink made as above described.

πανουργικὸν.] Literally *knavish* or *pertaining to a knave*. I have translated it, *common*, capable of being applied to any purpose. Ξύλον, however, was used to signify a collar of wood put round a prisoner's neck to prevent him moving. To such an implement the epithet πανουργικόν would be appropriate enough. There is also an appropriateness in making a piece of the wood of the pillory conduce to the discovery of a thief.

εἰς τὸ οὖς.] What ear is here intended? It perhaps means the curl-like appendage to the eye drawn below, which may be thought to represent an ear.

πα. τ. κλ.] i. e. παράδος τὸν κλέπτην.

τῶν φρικτῶν ὀνομάτων.] According to the doctrine of Marcus and the Marcosians (Gnostics of the 2nd century), the seven heavens were in some manner symbolized by the seven vowels, α, ε, η, ι, ο, υ, ω.—Origen, *Philosophumena*, VI. c. 48.—Ὁ μὲν πρῶτος οὐρανὸς φθέγγεται τὸ ἄλφα, ὁ δὲ μετὰ τοῦτον τὸ εἰ, ὁ δὲ τρίτος τὸ ἦτα, ὁ δὲ τέταρτος καὶ ὁ μέσος τῶν ἐπτὰ, τὴν τοῦ ἰῶτα δύναμιν, ὁ δὲ πέμπτος τὸ ὀ, ἕκτος δὲ τὸ ὕ, ἑβδομος δὲ καὶ τέταρτος ἀπὸ τοῦ μέσου τὸ ὦ. Αἱ τε δυνάμεις πᾶσαι εἰς ἓν συμπλακεῖσαι ἡχοῦσι καὶ δοξάζουσιν ἐκείνον, ὃν οὐ προεβλήθησαν. Ἡ δὲ δόξα τῆς ἡχίσεως ἀνεπέμφθη πρὸς τὸν Προπάτορα. Ταύτης μέντοι τῆς δοξολογίας τὸν ἦχον, εἰς τὴν γῆν φερόμενον, φησὶ, πλάσθην γίνεσθαι, καὶ γεννήτορα τῶν ἐπὶ τῆς γῆς· τὴν δὲ ἀποδείξιν ἀπὸ τῶν ἄρτι γεννωμένων βρεφῶν, ὧν ἡ ψυχὴ, ἅμα τῷ ἐκ μήτρας προελθεῖν, ἐπιβοᾷ ὁμοίως ἐνὸς ἐκά-



στου τῶν στοιχείων τοῦτον τὸν ἦχον. Καθὼς οὖν αἱ ἐπτὰ, φησὶ, δυνάμεις δοξάζουσι τὸν Λόγον, οὕτω καὶ ἡ ψυχὴ ἐν τοῖς βρέφεσι κλαίουσα· διὰ τοῦτο δὲ, φησὶ, καὶ τὸν Δαβὶδ εἰρηκέναι· “Ἐκ στόματος νηπίων καὶ θηλαζόντων κατηρτίσω αἶνον.” Καὶ πάλιν· “Οἱ οὐρανοὶ διηγούνται δόξαν Θεοῦ.” Ἐπὶ δὲ ἐν πόνοις γένηται ἡ ψυχὴ ὡς ἐπιβοᾷ οὐδὲν ἕτερον ἢ τὸ ὦ ἐφ’ ᾧ ἀνιᾶται, ὀπίσω γνωρίσασα ἡ ἄνω ψυχὴ τὸ συγγενὲς αὐτῆς, βοηθὸν αὐτῇ καταπέμψῃ.

This passage throws some light upon the doctrines of Marcus concerning the mysterious powers and significance of the vowel sounds; but it appears to me to afford no grounds for concluding that our fragment is the work of a Marcosian, or that the combinations here given involve any of the doctrines of Marcus.

In the Leyden Papyrus, No. 76, described by Prof. Reuvers in the Appendix to the Letters to Letronne, a sort of diagram is contained having reference to the significance of the vowels. It is as represented beneath (Reuvers, App. p. 157).

	ουρανος		
ᾱ	ωωωωωω		
απηλιωτ	ωωωωωω		νηη
	υυυυυ		νοτ
αηρ	υυυυυ		
βορῶρα	εε	οοοοο	νηη
	γη		λιψ

For *νηη* at the right hand corner, read *ιιι*, and then we shall have

*α* = ἀπηλιώτης, the East.

*εε* = βορῶρας, the North.

*νηη* = λιψ, the West.

*ιιιι* = νότος, the South.

*οοοοο* = γῆ, the Earth.

*υυυυυ* = ἀήρ, the Atmosphere.

*ωωωωωω* = οὐρανός, the Sky.



This does not accord with the signification given to  $\iota$ ,  $\alpha$ ,  $\omega$ , in the first section of our fragment ( $\tau\omicron \iota\alpha\omega$ ,  $\gamma\eta$ ,  $\acute{\alpha}\epsilon\rho\iota$ ,  $\omicron\upsilon\rho\alpha\nu\tilde{\omega}$ ), and another and quite different explanation is given in Pistis Sophia, quoted in the note above. Perhaps these letters had no fixed signification, but were made to stand for different ideas according to circumstances, like our algebraical symbols. Marcus merely borrowed a mode of notation which he found already in existence, to symbolize the personages of his own peculiar system. A comparison of the Marcosian doctrines as described by Irenæus, with the views developed in our fragment, will show that they have little more in common than this mode of notation by letters.

$\omicron\upsilon\acute{\alpha}\tau\iota\omicron\nu$ .] A diminutive from  $\omicron\upsilon\varsigma$ , unknown to the Lexicons, which however give  $\omicron\upsilon\acute{\alpha}\tau\iota\omicron\varsigma$ , adj. long-eared, with a handle, ansatus.

#### SECT. IV.

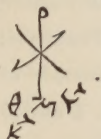
*Title.*  $\sigma\tau\acute{\eta}\lambda\eta$ .] The word commonly signifies a stone column or slab bearing an inscription, either dedicatory or commemorative of some event or of a public decree. It seems to be put here simply for an inscription or invocation, and it is again so used in Sect. 8. I have not been able to find any other instances of this usage.

$\Theta\epsilon\omicron\upsilon$ .] The first letter of this word looks in the MS. more like an I than a  $\Theta$ , but I think this arises from a defect in the papyrus. It is however possible that the word intended may be  $\text{Ιεου}$ , a name of importance in the Ophite theology, as appears in the Pistis Sophia, and which occurs in the present invocation, p. 8, l. 4.

$\zeta\omega\gamma\rho$ .] i. e.  $\zeta\omega\gamma\rho\alpha\phi\omicron\upsilon\mu\acute{\epsilon}\nu\omicron\upsilon$ , drawn or painted.

$\acute{\epsilon}\pi\iota\sigma\tau\omicron\lambda\eta\gamma$ .] No allusion is made in this section to a letter. In Sect. 6, the spirit is adjured to enable the magician to read a sealed letter. This title appears to be misplaced, and probably refers to some passage in the MS. now lost, in which directions were given to inscribe upon a letter a figure of a god, previously

to invoking his aid to discover its contents. It will be seen that the object of the present invocation is to cast a demon out of a possessed person. In the margin of the MS. immediately opposite this word is the following figure or symbol :



The letters below are very obscure, but I imagine the whole to stand for χρηματισμὸς Θεοῦ, παραδοῦναι κλέπτην, or some similar words, and that reference is intended to the preceding section.

Ὅσορόννωφρις.] i. e. Osiri-ouon-nofre, Osiris aperiens bona. This appellation of Osiris, Ouon-nofre, was commonly used as a surname in Egypt. See Brugsch, Lettre à M. Rougé sur un Manuscrit Bilingue sur Papyrus. Berlin, 1850. It was commonly written in Greek Ὀνούφριος.

ἀλληλοφιλεῖν καὶ ἀλληλομισεῖν.] These compounds are unknown to the Lexicons.

Ἰστράηλ.] I have not been able to find any other examples of this capricious mode of spelling Ἰσράηλ. The letter τ may perhaps be inserted for the sake of give a mystical numerical value to the letters of the word, according to the system of Basilides and Marcus.

ἐγὼ εἰμι Μούσης.] The magician assumes the name of the prophet Moses, with the view of compelling the attention and obedience of the god whom he is invoking. So in Section 1, the character of the demon Βαινχωωωχ is assumed,—(δὸς ἐντροπὴν τῷ φανέντι πρὸ πυρὸς καὶ χιόνος Βαινχωωωχ), and in Sect. 6 that of the god Thoyth. An allusion to this practice appears to be made by Lucian, vol. i. p. 330, Necyomantia, where the Chaldaean magician Mithrobarzanes, counsels his disciple or dupe Menippus, in passing through the infernal regions, to clothe himself with a lion's skin, and if asked his name to call himself Hercules, Ulysses or Orpheus, inasmuch as all of these personages had made successful descents into Hades and returned thence.

Φαπρω.] This is perhaps meant for Φαράω, or Copt. φαουρο, hic rex.



τὸ ὄνομα τὸ ἀλήθινον.] The importance attached by the ancient thaumaturgists to a knowledge and use of the true names of beings they wished to evoke, is well known, and the idea descended to the magicians of the middle ages. Hebrew names were supposed to have a great effect; but if translated into Latin or Greek, they lost their efficacy. See Porphyrii Epist. ad Anebonem in Gale's Iamblichus, and the answer of Iamblichus to Porphyry's objections in Sect. vii. capp. 4 and 5 de Myst., and Gale's notes thereon.

ἐν τῷ κενῷ πνεύματι.] In the Leyden Papyrus, No. 65, col. xv., an invocation in Greek occurs, containing similar words; and as it offers several other points of resemblance to this, I transcribe it here:—

Ἐπικαλοῦμαί σε τὸν ἐν τῷ κενῷ πνεύματι, δεινὸν, ἀόρατον, παντοκράτορα, θεὸν θεῶν, φθοροποιὸν καὶ ἐρημοποιὸν, ὁ μισῶν οἰκίαν εὐσταθοῦσαν, ὡς ἐξεβράσθης ἐκ τῆς Αἰγύπτου καὶ ἔξω χώρας. Ἐπονομάσθης ὁ πάντα ῥήσων καὶ μὴ νικώμενος. Ἐπικαλοῦμαί σε Τύφων Σήθ, τὰς σὰς μαντείας ἐπιτελῶ, ὅτι ἐπικαλοῦμαί σε τὸ σὸν ἀνθεντικόν σου ὄνομα, ἐν οἷς οὐ δύνη παρακοῦσαι. Ἰωερβηθ, Ἰωπακερβηθ, Ἰωβολχωσηθ, Ἰωπαταθναξ, Ἰωσωρω, Ἰωνεβουτοσουαληθ, Ἀκτιωφι, Ερεσχιγαλ, Νεβοποωαληθ, Ἀβεραμενθου, Λερθεξαναξ, Εθρελυωθ, Νεμαρεβα, Αεμινα, ὅλον ἦκέ μοι καὶ βάδισον καὶ κατάβαλε τὸν δεῖνα ἢ τὴν δεῖνα ῥίγει καὶ πυρεῖω. Αὐτὸς ἠδίκησέν με καὶ τὸ αἷμα τοῦ φυῶνος [Τυφῶνος?] ἐξέχυσεν παρ' ἐαυτῷ ἢ αὐτῇ. Διὰ τοῦτο ταῦτα ποιῶ. Κοινά.

The god here addressed is Σηθ, the evil principle of the Egyptians. The name occurs apparently in the word *αθελεβερσηθ* in l. 12 of this section.

αβρασαξ.] This is the word, commonly but erroneously spelt *αβραξας*, which has become celebrated in the history of Gnosticism. It occurs frequently on magical gems, and is invariably spelt as in our papyrus, as it is also in the bilingual Leyden Papyrus, No. 65, where it is found written in the demotic character, the final ξ being expressed by the letters *ks*.



Various have been the explanations given of this mysterious word, and the reader is referred to Bellerman's tracts upon the subject, and to Matter's *Histoire du Gnosticisme*, vol. i. p. 415 (2nd ed.). The oldest and most generally received explanation is that given by Irenæus, who points out that the sum of the numerical values of the letters in the word, according to the Greek notation, is 365, which was the number of heavenly intelligences forming the *πλήρωμα* of the system of Basilides. *Αβρασαξ* would thus represent the totality of the divine essence.

*σαβᾶωθ*.] This word occurs several times in our MS., and is doubtless the Hebrew *צבאות*, hosts. Origen (quoted by Gale, notes to Iambl. sect. vii. cap. 5) says "Nomen hoc Sabaoth, si linguâ Hebræâ proferatur, in incantationibus valebit; si veritas in *dominum exercituum*, nihil ages."

*Ιεου*.] The name *Ιεου* occurs frequently in Pistis Sophia, and belongs to a personage of importance. "Effatus est Jesus, quod *αβεραμενθω* est, quod *ἐπειδη* pater mei patris, qui hic est *Ιεου*, iste est *προνοητος ἀρχοντων* omnium et deorum et *δυναμεων*, quæ factæ sunt in *ύλη* luminis *θησαυρου* et *Ζοροκοθορα* Melchisedec: iste quoque est *πρεσβευτης* luminum omnium, quæ surgunt in *ἀρχουσιν*, introducens eos in *θησαυρον* luminis," etc. Pist. Soph. transl., p. 228. Mention is also made of a book of *Ιεου*.—"μυστηρια, quæ in libro *Ιεου* quæ curavi, ut Enoch scriberet in *παραδεισῳ*, quum loquerer cum eo ex arbore cognitionis et ex arbore vitæ; et quæ curavi, ut poneret in *πετρα* Ararad, et posui *Καλαπαταυρωθ ἀρχοντα*, qui super Skemmut, in quo est pes *Ιεου*, et iste circumdat *αἰωνας* omnes et *εἰμαρμενας*; *ἀρχοντα* illum posui custodientem libros *Ιεου* de *κατακλυσμῳ*," etc. Pist. Soph. transl., p. 221.

*πῦρ*.] The gods and demons were believed to make their appearance to those who invoked them, clothed with fire, which was brighter and purer in proportion to the rank of the personage. Iambl. De Myst., sect. ii. cap. 4. The highest revelation of all, was when the fire appeared alone without any form; a no-

tion, taken perhaps from the apparition of the divine flame to Moses in the bush. This is alluded to in the oracles of Zoroaster, l. 320. Clerici Op., vol. ii. p. 398.

Ἦνίκα μὲν βλέψῃς μορφῆς ἄτερ εὐιερὸν πῦρ  
 Λαμπόμενον σκιρτηδὸν ὅλου κατὰ βένθεα κόσμου,  
 Κλῦθι πυρὸς φωνήν.

χάρις.] The word *χάρις* was frequently made use of in the Marcosian system. Irenæus, i. 13, and Matter, Hist. du Gnost., vol. ii. p. 324 (2nd edit.).

καρδία περιεξωσμένη ὄφιν.] The serpent occurs frequently enough on Gnostic gems, but I am not aware of any case where it is found encompassing a heart.

ἐντύγχανε.] ἐντυγχάνειν τινὶ to converse with, talk to. In this passage it appears to mean “to turn or address oneself in speaking.”

ἐπιτομπή.] Ἐπιπέμπειν means to send a visitation, infliction or punishment. Hence ἐπιτομπή may mean a divine infliction. The lexicons tell us that it means “spell, enchantment.”

ἀγαθὸν ζώδιον.] This last sentence seems to be imperfect. It may mean ἔσται τὸ ἀγαθὸν ζώδιον ὑπήκοόν σοι. But what is τὸ ἀγαθὸν ζώδιον? In Sect. 8, ζώδιον seems to be used as synonymous with θεός, and here ἀγαθὸν ζώδιον may be equivalent to ἀγαθὸς δαίμων, the agathodæmon or principle of good.

In the upper margin of the page of the MS. which contains the last 12 lines of this Section, are some unintelligible words and figures in a scrawling hand. I cannot tell to what they are meant to refer. As nearly as I can make them out they are as follows: *αιη, αιωι, . . . . . αιη, αιη, ιω, ωη, αιηουενω, ιωη, ου, αεινωουω, . . . . . γρ. μθ. + ηφθ . . . . . τὸ ἐν τῇ ἀναζωπυρήσει τοῦ κανθάρου γρ. μθ, ιηουκκουκ . . . .*

#### SECT. V.

Title. Κλέπτην πιάσαι.] The species of ordeal described in this Section is alluded to by Horace, Epist. i. 10, l. 10.—“Utque sacerdotis fugitivus liba recuso:” whereon the scholiast Acron



remarks:—"Cum in servis suspicio furti habetur, ducunt ad sacerdotem, qui crustum panis carmine infectum dat singulis, quod cum ederint, manifeste furti reum aperit."

κατ' Ὀλυμπον.] These words seem to be phrases taken from some hymn similar to that in Section 8. The verb governing βᾶριν has slipped out.

αἰωνόβειος.] For αἰωνόβιος: αἰωνόβιε occurs in Section 10. This is a word quite peculiar to Egypt. It is found in the Rosetta inscription, and seems to have been coined to express a royal epithet of frequent occurrence in hieroglyphical inscriptions. It is also used by Synesius, Hymn 3, 163. See Wilkinson's Egypt and Thebes, vol. ii. p. 584.

Αβεραμενθω.] In the papyrus this formula was first written thus—αβεραμενθω, ουλερθε, ξεναξ. The remaining syllables were added subsequently with different ink and in a scrawling hand. It will be perceived that they are the first two words reversed, so that the formula thus runs the same both ways, except that for ξεναξ we must read ξαναξ. It is so written in the Leyden Papyrus, No. 65, in the fragment already quoted in a note to Sect. 4, where the whole formula stands thus divided:—αβεραμενθου, λερθεξαναξ, εθρελνωθ, νεμαρεβα. The first word αβεραμενθω occurs several times in Pistis Sophia, where it is used as an epithet of Jesus. "Dixit Jesus, quod αβεραμενθω est, ad suos μαθητας: ἀμην, dixi vobis: haud adduxi quidquam, in κοσμον veniens, nisi hunc ignem, et hanc aquam, et hoc vinum et hunc sanguinem." Pist. Soph., p. 233, transl. "Effatus est Jesus, quod αβερανενθω (read αβεραμενθω) est, quod ἐπειδη pater mei patris, qui hic est Ιεου, iste est προνοητος ἀρχοντων omnium et deorum et δυναμεων," etc., p. 228, transl. "Παλιν iterum exclamavit Jesus, quod αβερανενθωρ (read αβεραμενθω) est, dicens nomen patris θησαυρου luminis," etc., p. 224, transl. The word appears to contain the Egyptian word *amenti*, i. e. Hades.

ἀρτοτυροῦ.] This compound of ἄρτος and τυρός does not occur in the lexicons. Augustine De Hæres., n. 28, mentions a



sect called ἀρτοτυρῖται from their using bread and cheese in the sacrifice of the altar.

Παράμμωνα.] I leave it to Egyptologists to consider whether this word may possibly be equivalent to *p. ra. amen*, i. e. the sun-god Ammon.

εἴ τι κρατήσαι.] There is some corruption of the text here, which I do not attempt to correct.

ποίησις.] This is apparently a technical word, meaning the performance of a ceremony, sacrifice or divination. Accordingly in the title to Sect. 6, I have translated καθάρου ποίησις, the ceremony of the beetle, not, the making of the beetle.

καλλάϊνον.] Κάλλαῖς or κάλαῖς was a precious stone of a greenish hue, Plin. l. 37, c. 10. The name is perhaps Egyptian. Παρ' Αἰγυπτίοις χρώμα καλαῖνον, Hesychius. Stephens quotes the physician Actuarius, who speaks of "vasa calaina seu Alexandrina."

ζρ.] In the MS. these letters are indicated by a contraction, a P with a long stalk drawn across a Z. Dufresne, in the Second Appendix to his Glossarium mediæ et infimæ Græcitatís, gives several examples of this contraction from Greek astrological and chemical MSS. in the Parisian Library, and in these it is stated to stand for ζιζίβερ, *ginger*, or ζιζινάξι, probably *gentian*, i. q. ζινζιána, which seems to be a mistake, as the word contains no ρ. In our MS. it is more likely to be put for ζμύρνα, and I have translated it accordingly.

κυνοκεφαλ. βοτ.] κυνοκεφάλιον βοτάνην. Pliny mentions this herb, book 30, chap. 2. "Quærat aliquis, quæ sint mentiti veteres Magi, cum adolescentibus nobis visus Apion grammaticæ artis prodiderit cynocephalam herbam, quæ in Ægypto vocaretur Osyrites, divinam et contra omnia veneficia utilem, sed si eruere-tur, statim eum qui eruisset mori." This is the same story as is told by ancient authors of the mandrake. The κυνοκεφάλιον was also called Ὀσίρειος ταφή. Dufresne, Gloss. med. et inf. Gr. p. 1060.

λ. τρίποδα.] In the MS. the λ has a straight line drawn

from the interior angle. This sign occurs several times, and seems to stand for λέγε, λαβὲ or λαβὼν, as the case may be. It is also used for λίβανος in chemical MSS. Dufresne, Gloss. med. et inf. Gr. App. p. 19. Here it is evidently put for λαβὼν.

ἐπίθες.] The passage is corrupt, ἐπίθες being repeated by mistake.

γείνον.] In the MS. the sentence ends with this word, and the title of Sect. 6 immediately follows. At the end of that section follow the words, Νον ἐπίθυε ζρ. κ.τ.λ. This is evidently from the sense a continuation of Sect. 5, the syllable νον being apparently the last syllable of γείνον, placed here as a catch-syllable to connect the sentence with the passage, where by some mistake it had been broken off. I have in the text restored the words to the place they evidently ought to occupy.

γλωτταν βατράχου.] The name of a herb probably.

σελίγνιον.] More properly σιλίγνιον, Lat. siligo.

<η.] The mark < is used in Greek medical books for δραχμή.

φῶρον.] We should probably read φῶρα ὃν ζητῶ. Hesychius and Suidas, however, give the word φῶρος, but explain it to mean κατάσκοπος, a spy, not a thief.

## SECT. VI.

Title. Κανθάρου ποίησις.] Ποίησις, as before observed, seems here to mean *ceremonial preparation*, rather than merely the *making* of the beetle.

ζρ. κοῖφι.] Read ζμύρναν καὶ κοῖφι. Κοῖφι was the sacred incense of the Egyptians. The word is usually written κῦφι. Its ingredients are thus described by Plutarch De Isid. et Osir., c. 81:—Τὸ δὲ κῦφι μῖγμα μὲν ἑκκαίδεκα μνῶν συντιθεμένων ἐστὶ, μέλιτος καὶ οἶνου καὶ σταφίδος καὶ κυτέρου, ῥητίνης τε καὶ σμύρνης καὶ ἀσπαλάθου καὶ σεσέλεως, ἔτι δὲ σχίνου τε καὶ ἀσφάλτου καὶ θρύου καὶ λαπάθου, πρὸς δὲ τούτοις ἄρκευ-



θίδων ἀμφοῖν (ὧν τὴν μὲν μείζονα τὴν δὲ ἐλάττονα καλοῦσι) καὶ καρδαμώμον καὶ καλάμον. συντίθενται δ' οὐχ ὅπως ἔτυχεν, ἀλλὰ γραμμάτων ἱερῶν τοῖς μυρεψοῖς, ὅταν ταῦτα μιγνύωσιν, ἀναγιγνωσκομένων. There were, however, many sorts of *κῦφι*, and Manetho is said to have written a treatise upon the subject of its preparation. Parthey, the recent editor of Plutarch *De Isid. et Osir.*, mentions ten different recipes which are on record. Nicolaus Myrepsus, a Greek physician of the 13th century (quoted by Parthey, p. 280, notes), after giving the ingredients, concludes his recipe thus:—"Arida contere una cum liquidis, et hæc conficiendo dic, ἄ. ἕ. νι. οὐ. ὦ." This is evidently a traditional remnant of the incantation used by the Egyptian ointment-makers, as mentioned by Plutarch in the above quotation. Parthey had the curiosity to cause some *κῦφι* to be prepared according to the three different recipes of Plutarch, Dioscorides, and Galen: he pronounces that made according to Dioscorides to be the most agreeable. I refer the reader to his note on the subject.

ἐνέτω.] The sense requires ἔνες.

ἀπὸ ἀνατολῆς.] I have translated these words, "from the beginning of the month," as the sense appears to require. Perhaps "from the day of the new moon," would be more correct. Σελήνης ἀνατολή seems to be used in this sense by Horapollo, book i. chap. 15.

ὁ φνουνοχθόνιος ἢ οἱ νουνοχθόνιοι.] In Coptic the word *νονν* means ἄβυσσος, βυθός. See Tattam's *Lexicon*. Prefixing the masculine article singular we have *φ-νονν*, ὁ ἄβυσσος. *Φνουνοχθόνιος* may therefore be equivalent to *ὑποχθόνιος*, or dwelling in the depths of the earth. The Coptic plural article is *ν*, which in the plural word *νουνοχθόνιοι* may be supposed to vanish in the initial *ν* of the root.

ἥρων.] The lexicons have no such form. It is probably a mere mistake of the scribe for ἥρως.

ἀεροφοιτήτου.] The lexicons have ἀεροφοίτης, but not ἀεροφοίτητος.



τό τέλμα τοῦ ἐμ.] Τέλμα, a marsh or swamp, mud, slime, mortar. We learn from Iamblichus, de Myst., sect. vii. cap. 2, that mud or slime, ἰλὺς, was among the Egyptians the emblem of matter,—τὸ σωματοειδὲς πᾶν καὶ ὑλικὸν ἢ τὸ θρεπτικὸν καὶ γόνιμον, ἢ ὅσον ἐστὶν ἔνυλον εἶδος τῆς φύσεως μετὰ τῶν ἀστάτων τῆς ὕλης ρευμάτων συμφερόμενον, ἢ ὅσον τὸν ποταμὸν τῆς γενέσεως χωρεῖ, καὶ αὐτὸ μετ' ἐκείνου συνιζάνον, ἢ τῶν στοιχείων, καὶ τῶν περὶ τοῖς στοιχείοις δυνάμεων πασῶν, ἀρχηγὸν αἴτιον ἐν πυθμένος λόγῳ προυποκείμενον. Τέλμα may be here used for ἰλὺς. I must leave the reader to his own conjectures as to the contraction ἐμ.

τοῦ κεφ.] I know not for what this contraction can stand, unless it be κυνοκεφάλου.

κατασπείσω.] We here come to a specimen of those strange menaces by which the Egyptian magician sought to terrify the god whom he invoked into obedience, and the absurdity of which is pointed out by Porphyry in his letter to Anebo:—Τὸ γὰρ λέγειν, ὅτι τὸν οὐρανὸν προταράξει, καὶ τὰ κρυπτὰ τῆς Ἰσιδος ἐκφανεῖ, καὶ τὸ ἐν Ἀβύδῳ ἀπόρρητον δείξει, καὶ τὴν βάριν στήσει, καὶ τὰ μέλη τοῦ Ὀσίριδος διασκεδάσει Τυφῶνι, τίνα οὐκ ὑπερβολὴν ἐμπληξίας μὲν τῷ ἀπειλοῦντι, ἃ μῆτε εἶδε μῆτε δύναται, καταλείπει, ταπεινότητος δὲ τοῖς δεδοίκοσιν οὕτω κενὸν φόβον καὶ πλάσματα, ὡς κομιδῇ παῖδες ἀνόητοι; καίτοι καὶ Χαιρήμων ὁ ἱερογραμματεὺς ἀναγράφει ταῦτα, ὡς παρ' Αἰγυπτίοις θρυλλήμενα· καὶ ταῦτά φασιν εἶναι καὶ τὰ τοιαῦτα βιαστικώτατα. Iamblichus defends and attempts to explain the practice. Sect. vi. chap. 6, he says,—“The theurgist, by virtue of mysterious signs, commands the powers of nature, not as a mere man, or as possessing a human soul; but, as one holding pre-eminence in the rank of the gods, he gives orders such as belong not to the station of a man. Not that he means to perform all these mighty things; but he shows, by using such words, of what kind and how great the power is which he possesses, through his union with the gods, which he attains by the knowledge of these mysterious symbols.” He denies that these

threats are addressed to the gods, but only to the *δαίμονες*, or powers, whose business it is to guard and preserve the order of the world, which depends upon the perpetual exertion of the beneficent influence of Osiris, the daily revolutions of the sun, and the inviolate preservation of the secrets of Abydos. The least mention of the disturbance of any of these arrangements is hateful to the ears of the *dæmons*. He adds, that the Chaldæans, addressing their invocations solely to the gods, never use threats; while the Egyptians employ them, because in their system the *δαίμονες*, or subordinate powers, are mixed up with the gods.

*μέλανος κυνώτου.*] This refers to Osiris, who is often painted of a black colour. Plut. De Iside et Osir., c. 33. I cannot find to what the epithet *κύνωτος*, dog-eared, refers. Qu. ? *κυανώτου*, or perhaps *κυανώπου* ? The latter word is found in the lexicons.

*εσιηους.*] This appears to be a genitive case from a nominative *εσιης*, or more properly *εσιηης*. The accusative occurs two lines further on, *τὸν εσιη*. Some epithet of Osiris is intended. The Egyptian name of Isis was *hes*. Is *έσιης* or *έσιης* equivalent to *Ίσιακός* ?

*Βούσειρι ὄρμω.*] *Βούσειρις*, a town in the Delta, was by some said to be the true burial-place of Osiris. Plut. De Isid. et Osir. c. 21. In this town, according to Herodotus, ii. 59, there was a very large temple of Isis. The legend of Osiris is related by Plutarch, Is. et Os., chap. 12 to 19. I do not find that he mentions the number of days that the body of Osiris was in the water. The specification of three days and three nights here, is perhaps an allusion to the death and resurrection of Jesus.

*ίχθύων.*] The fishes lepidotus, phagrus and oxyrhynchus, were held in execration for the damage done by them to the body of Osiris. Plut. Is. et Os. c. 18.

*τὰ δύο ὄρη.*] The two mountain chains lying on each side the Nile, the approximation of which would annihilate the whole land of Egypt.

*ἀνοιξιν.*] This word makes no sense. A proper name seems to be required. A very slight change of letters gives *Ἀνουβιν*,



but the attributes and character of Anubis, the faithful guardian and attendant of Isis (Plut. Is. et Os. c. 14) do not favour this reading. One is tempted to suggest Ἀποπιν, the great serpent, the foe of Zeus and Osiris (Plut. Is. et Os. c. 36).

οὐ μὴ ἐάσω οὔτε θεὸν οὔτε θεῶν.] It is clear from this that the Egyptian magicians extended their threats much further than Iamblichus represents.

## SECT. VII.

χάρτην ἱερατικὸν.] There were various kinds of papyrus, the quality varying with the breadth, the best being the broadest. That called hieratic came the second in rank, and was, Pliny tells us, eleven digits in breadth, while the commonest of all, used for purposes of every-day life, was not above six digits. Plin. 13. c. 24.

αἶρε.] We should perhaps read αἶρει, take.

ζρ.] This contraction seems here to stand for ζωγράφει, i. e. describe, draw.

τὸ ὄνομα.] The mystical formula or name of the deity to be invoked.

χαρακτῆρας.] These characters will be seen in the rude drawing which follows these directions, of which an accurate facsimile is given in the plate.

ἔξωθεν μὴ γένεσθαι.] It is pretty clear that we should here read ἔσωθεν, as appears by the drawing.

δεσμεύων.] This notion of binding by means of magic is a very old one. The Hebrew כַּבַּר, to exercise magic (used in Deuteronomy, xviii. 11), is literally *to bind*. Plato uses κατάδεσις, and κατάδεσμος for witchery. The idea conveyed is well illustrated by this passage.

τοῦτον νοῦν.] Read τοῦ δεῖνος τὸν νοῦν?

εἶν δέ τινα.] The passage is corrupt. Some words appear to be lost.

Κοινά.] This word occurs at the end of the spell quoted in a previous note from the Leyden Papyrus, No. 65. It is also



found at the end of the formula written in the circumference of the ring. See Plate. Again in Sect. 8 at the end of a formula at the foot of p. 18 we find the words, *εἴτα ὁ κοινὸς λόγος*; and at the end of Sect. 10, *κοινὰ ἐφ' ὃ θέλεις*. It appears to mean some common invocation which might be used indifferently for all sorts of purposes.

*σε του το ει.*] The passage is corrupt. The easiest correction is to expunge these meaningless words.

*αροαμαθρα.*] The words written within the circle in the figure are:—*αροαμαθρα, ερεσχιγαλφ, εδαντα, ιαβουνη, κανη, ιαω, δαρυνκω, μανηλ, μὴ γενέσθω ὃ βούλομαι, μὴ γαμείτω ἡ δείνα εἰς τὸν ἅπαντα χρόνον*. The word *ερεσχιγαλ* occurs in the spell quoted above from the Leyden Papyrus, No. 65, and also in that in Sect. 8 of our MS. In the text of this section it is written *ερεσχιγαλχ*, but in the inscription in the ring the final *χ* is exchanged for *φ*. So afterwards we find the double reading *αρχοολ* and *αρφοολ*. The letter *φ* in our MS. is often little more than a mere cross, and if not written quite upright may easily be mistaken for a *χ*.

*αρχοολ, λαιλαμ, σεμεσιλαμφ.*] These words we are told in p. 16 are ἐν τῷ αὐθεντικῷ written *αρφοολ, λαιλαμ, σεμεσιλαμ*. In Raspe's Catalogue of Tassie's Gems, No. 476 has the words *μαρμαρανωθα, αιλαμ, σεμεσιλαμ*. The word *λαιλαμ* occurs again in Sect. 10 of our MS. in a spell which appears to consist principally of Hebrew words. If we look for its meaning to that language, the word *לעולם*, for ever, suggests itself. *Σεμεσιλαμ, σεμεσιλαμφ* or *σεμεσιλαμφ* is found on several Gnostic gems, and has been thought to mean *שמש*, the sun, *ἔλαμψε*, hath shone forth.

*ιαω, σαβαωθ.*] Heb. *יהוה צבאות*, Lord of hosts. In Pistis Sophia, however, and other Gnostic remains, Iao and Sabaoth are two distinct personages, and the collocation of the words here may be merely accidental. But compare the charm quoted from Alexander Trallianus in note to Sect. 10.

*οσορνωφρι.*] i. e. Osiris the good. Further on it is written

εσορνωφρι. The letters E and O are easily confounded in the text of our MS.

τὸν ν̄θο λὼ αν.] A reference to the facsimile will show the reader how these words are written in the MS. I must confess my inability to make out the contraction ν̄θο. λὼ stands for λόγον. The letters αν in the margin seem to me to mean ἄνωθεν. In the opposite margin is a faint mark like an arrow or anchor, and a similar mark is placed opposite the two lines of writing at the top of the page (ἄνωθεν). These then are the words intended to be introduced here. They are the same as those written in the circumference of the ring, and run thus:—  
ιαεωβαφρενεμοννοθιλαρικριφιαενεαιφιρκιραλιθοννομενερφαβω-  
εαι. It will be observed that this formula reads the same both ways. It is found letter for letter upon a small flat engraved stone in the British Museum, followed by the words δοται χαριν Ηρωνιμα προ παντας, i. e. grant Heronima favour before all men. I can also trace the same formula on a gem figured by Montfaucon, Antiq. Expliq. tom. ii. p. 164, but the letters are very obscure and imperfectly engraved.

γύψισον.] The lexicons have γυνψόω, but not γυνψίζω.

τὸ ιαεω λο.] i. e. the spell (λόγος) commencing with ιαεω.

μενεβα, ιχυχ.] The word μενεβαρειαχυχ occurs in the Leyden Papyrus, No. 65. col. ix. 7.

#### SECT. VIII.

Ἡρακλεοπολιτικοῦ.] An adjective formed from Ἡρακλεοπολίτης, meaning therefore properly a man of the Heracleopolite Nome, not of the city Heracleopolis. The termination ικος seems merely superfluous, as in the case of κοπτιτικόν before noticed. There were in Egypt two cities named Heracleopolis. The lesser, called also Sethron, was in the Delta near the Pelusiac mouth. The greater was in Upper Egypt and gave its name to a Nome.

ἀπὸ ἐλ.] i. e. ἀπὸ ἐλαίας ἄρτι βλαστησάσης.

κομισθ. του εντος ον.] A corrupt passage, but the meaning



appears to be, to take the inner leaves, φύλλα ἐγκάρδια, from the buds recently sprouted.

συνλιούται.] For συλλειούται.

πλ.] Qu. ? πλάσμα.

εἰς φῦσαν χηνείαν.] Φῦσα means a pair of bellows, a blast of wind. Φυσαλὶς is a bladder or bubble ; also a kind of pipe or wind instrument. I am disposed to think that what is here intended is not the bladder, as I have translated it, but the wind-pipe of a goose. Origen mentions the employment by the conjurers of his time of the wind-pipes (ἀρτηρία) of long-necked cranes, storks and swans as tubes for conveying sound (Philosophumena, IV. c. 28). The passage in the text should probably be corrected thus :—γράφον τὸν λόγον εἰς χάρτην ἱερατικὸν καὶ λαβὼν φῦσαν χηνείαν, καθὼς πάλιν παρὰ τοῦ Ἡρακλεοπολιτικοῦ. ἀκήκοα, ἔνθες εἰς τὸ ζώδιον ἐνπνευματώσεως εἶνεκεν.

εἰς τὸ ζωδ.] These directions are very mysterious. Ζώδιον appears to be used to signify the image or πλάσμα of Hermes.

βούλη χρ.] i. e. χρηματίζειν or χρηματισμόν.

τὸ λο. καὶ τὸ πρ.] Qu. ? read τὸν λόγον καὶ τὸ προκείμενον. There seems to be some corruption here. The spell which is to be written on the paper is given at the end of the section.

φοινικίνῳ.] This adjective means according to the lexicons either, of or belonging to the palm-tree (φοίνιξ), or purple, puniceus. It is perhaps here equivalent to, or a mistake for, φοινικικός, Phœnician : ἄμμα φοινικικὸν may be a sailor's knot.

πρὸς τοὺς πόδας τοῦ.] The sign which follows these words in the text, of which the wood-engraver has made a tolerably accurate copy, appears to represent the caduceus or herald's wand, borne by the Greek Hermes, and put here perhaps for the deity himself.

δίωκε.] Διώκειν seems to be a technical word meaning to adjure. The word occurs further down, Δίωκε καὶ πρὸς ἀνατολὰς ἡλίου καὶ σελήνης. It is also found in the Leyden Papyrus, No. 65, col. viii. pl. 25-28, in a singular minatory ad-




juration which Reuvens reads thus:—Μή με δῖωκε ὁδε. *Ανοχ παπιπετ[ου] μετουβανες. Βαστάζω τὴν ταφὴν τοῦ Ὀσίρεως, καὶ ὑπάγω καταστήσαι αὐτὴν ε[ῖ]ς Ἄβιδος, καταστήσαι εἰς τὰς τ[αφ]ὰς, καὶ κατάθεσθαι εἰς [μ]αχὰς, εἰάν μοι ὁ δεῖνα κόπους παράσχη, προσρέψω αὐτὴν αὐτῷ.* For *προσρεψω* read *προσρίψω*.

*μηδενὶ δοὺς ἀπόκρισιν.*] The same direction is contained in the words *κοιμῶ ἀναπόκριτος* at the end of Sect. 9.

*ἐνκάρδιε κύκλε σελήνης.*] According to the Egyptian mythology, Thoth, i. e. Hermes, is “the Lord of the Moon.” Bunser’s *Egypt*, vol. i. p. 394.

*πειθοδικαῖόςυνε.*] A compound unknown to the lexicons.

*πνεύματ’ ἡνίοχε.*] The line is corrupt and it is difficult to see how it is to be altered. Qu. ? *πνεύματα δ’ ἡνιοχῶν.* In a fragment attributed to Aristobulus we find the same expression, applied to the Deity—*Πνεύματα δ’ ἡνιοχεῖ περί τ’ ἡέρα καὶ περὶ χεῦμα Νάματος.* Hermanni *Orphica*, vol. i. p. 450.

The sign  stands for *ἡλίου* or *ἡελίοιο*, neither of which

words can be brought into the line here. This symbol for the sun occurs in Greek MSS., but is seldom found in the printed editions, the more common sign ☉ being substituted. It is used, however, in an edition of Ptolemy’s *Tetrabiblos* by Camerarius, Norimbergæ, 1535.

*ἀνθρώπῳ ὀσίῳ.*] The latter words of this line are apparently repeated by mistake of the copyist from that which precedes.

*ἐμοὶ τῷ δεῖνι.*] The suppliant would here of course insert his own name.

*μαντοσύναις.*] Read *μαντοσύνας*.

*χρ.*] i. e. *χρημάτιζε*.

*χάρτεσι.*] As if from nom. sing. *χάρτος*, *εὖς*, a word not found in the lexicons.

*σημεα.*] This and the six following words are found on some of the Gnostic gems. The word of which a part is lost in

our MS. is *κηριδευ*. Montfaucon, *Antiq. Expl.* vol. ii. pl. 148, and Matter, *Hist. du Gnost.* (1st edit.) vol. ii. pl. 5, give a drawing of an oval gem, bearing a lion into whose mouth a bee or fly is entering. Above are seven stars round which are written the names *σημεα, κεντευ, κοντευ, κοντευ, κηριδευ, δαρυνκω, λυκυνξ*. The words are very illegibly given by Montfaucon, but a comparison with our text enables us to determine them with tolerable certainty. They occur on another gem figured by Montfaucon, pl. 161. On a Mithraic medal in Raspe's Catalogue, No. 683, the word *κοντευ* is repeated thrice. Matter's explanation proceeds upon an erroneous reading of the names, but it seems pretty certain that they refer to the seven planetary powers, who played an important part in the Mithraic and Ophite systems. See Matter's *Hist. du Gnost.* Book 7, chap. 20.

*φοβεροματε—τριψαδα.*] Read *φοβερόματε*. A gem mentioned by Kopp, *De Difficultate interpretandi*, lib. iii. cap. 1. § 629, has the words *τριψαρα* (qu. ? *τριψαδα*) *φοβεροματε βριμω αρωριφρασι*.

*εἶτα τὸ ργρ.*] This contraction seems to stand for *ιερογράμματον* or *ιερογραφικόν*. The symbol which follows I am unable to explain. The small square perhaps means "name." Reuvens says that it is so used in the Leyden Papyrus, No. 75, *Lettre 2 à Letronne*, p. 10.

#### SECT. IX.

*λ. γ̄.*] i. e. *λέγε τρίς*.

*Σάραπιν.*] A word appears to be lost here which may be *γλύψον* or *γράφον*.

*βασιλήιον.*] The symbol here used appears from what follows to stand for a sceptre, but not much resemblance is traceable between it and any of the various sceptres found in the hands of deities on Egyptian monuments.

*τὸν ἰδαῖον.*] I cannot find that any finger was wont to be distinguished by this name. The *Δάκτυλοι Ἰδαῖοι* or Dactyls of Mount Ida were mythical personages, to whom was ascribed



the invention of working in iron and also other useful arts. In later times they were looked upon as magicians and thaumaturgists, and their names were invoked, it seems, in spells. It is therefore not surprising in a work like the present to find one of the fingers called, in a sort of punning allusion to their name, the Idæan dactyl or finger. Athenæus (lib. i. cap. 9) quotes from Crobylus, a comic poet, a jest upon these words. A hungry parasite is made to say,

ἐγὼ δὲ πρὸς τὰ θερμὰ ταῦθ' ὑπερβολῇ  
τοὺς δακτύλους δήπουθεν Ἰδαίους ἔχω.

i. e. my fingers (δάκτυλοι) are very Idæans, for clutching these hot dainties. Perhaps ἰδαῖος δάκτυλος may mean the thumb. Psellus, De Lapidibus (printed in Ideler's *Physici et Medici Græci Minores*, Berolini, 1841), mentions a stone of marvellous virtues bearing this name and resembling a man's thumb. Ὁ Ἰδαῖος Δάκτυλος ἐν Ἰδῇ τῆς Κρήτης γίνεται, καὶ ἐστὶ τὸ σχῆμα δακτύλῳ ἀνδρὸς ἐμφερὲς τῷ ἀντίχειρι.

ἔσω βλέποντα.] The reader will scarcely require to be reminded of the ring of Gyges, mentioned by Plato, de Republ. lib. i. c. 3, of which the property was to make its wearer invisible whenever the stone was turned *inwards* to the hand.

## SECT. X.

Ἐπικαλοῦμαι.] This invocation, addressed more particularly to the God of the Hebrews, bears some resemblance in the epithets and names introduced, to one given by Alexander Trallianus (p. 199, ed. Goupylii), which may be introduced by way of illustration here.

Ἱερὰν βοτάνην, ἣτις ἐστὶν ὑοσκύαμος, σελήνης οὐσης ἐν ὑδροχόῳ ἢ ἰχθύσι, περιορύξας τὴν βοτάνην πρὶν ἢ δύναι τὸν ἥλιον, μὴ ἀψάμενος τῆς ῥίζης, ὀρύξας αὐτοῖς τοῖς δύο δακτύλοις τῆς ἀριστεράς χειρὸς τῷ ἀντίχειρι καὶ τῷ ἱατρικῷ δακτύλῳ, λέγε· Λέγω σοι, λέγω σοι, ἱερὰ βοτάνη αὔριον καλῶ σε εἰς τὸν οἶκον τοῦ φιλεᾶ, ἵνα στήσης τὸ ρεῦμα τῶν πόδων καὶ τῶν χει-



ρῶν τοῦδε ἢ τῆσδε. Ἄλλ ὀρκίζω σε τὸ ὄνομα τὸ μέγα Ἰαὼθ Σαβαὼθ, ὁ θεὸς ὁ στηρίζας τὴν γῆν καὶ στήσας τὴν θάλασσαν, ῥεόντων ποτάμων πλεονάζων, ὁ ξηράνας τὴν τοῦ Λὼτ γυναῖκα καὶ ποιήσας αὐτὴν ἀλατίνην, λαβὲ τὸ πνεῦμα τῆς μητρός σου γῆς καὶ τὴν δύναμιν αὐτῆς καὶ ξήρανον τὸ ῥεῦμα τῶν ποδῶν ἢ τῶν χειρῶν τοῦδε ἢ τῆσδε. Καὶ τῇ αὔριον πρὸ ἀνατολῆς λαβὼν ὅστέον οἰουδήποτε ζώου ἀποθανόντος ὀρύξας αὐτὴν τούτῳ τῷ ὀστέῳ καὶ λαβὼν τὴν ῥίζαν λέγε· Ὀρκίζω σε κατὰ τῶν ἁγίων ὀνομάτων Ἰαὼ Σαβαὼθ Ἀδωναὶ Ἐλωί. Καὶ λαβὼν αὐτὴν βαλὲ ἐν τῇ ῥίζῃ μίαν δράκα ἀλῶν, λέγων· Ὡς οἱ ἄλλοι οὔτοι οὐκ αὖξονται, μηδὲ τὸ πάθος τοῦδε ἢ τῆσδε.

αἰωνόφθαλμος.] This compound may mean either *eye of the world*, or *everlasting-eyed*. It is perhaps, like αἰωνόβιος, coined to express some epithet used in the hieroglyphical writing; it may be meant to correspond to the eye and throne by which the name of Osiris is represented on the monuments.

αδαιναι.] The spelling of the magical names throughout the MS. appears to be rather careless, but I have thought it better not to introduce emendations in a matter where so much caprice evidently prevails. Here, for instance, I conclude we should read *αδωναι*. Whether *Ἰαω ουηι* or *Ἰαω ιουε* be the true reading, or whether a difference be really intended, there is no means of deciding. A little further on, *αβλαναθαναλβα*, a word of which the spelling is well determined, loses its last vowel; but who shall say whether this was intentional or not? In the charm quoted above from Trallianus we find both *Ἰαω* and *Ἰαωθ*, and in our MS. both *αρβαθιαω* and *αρβαθιαωθ* occur. In this section we have also *ελωαι ιαβρααμ*, clearly for *Ελωι Αβρααμ*. I have before called attention to the singular spelling *Ιστραηλ* for *Ισραηλ*. Considering the great importance attached to pronouncing the veritable name, this incorrectness of spelling, supposing it to be the result of mere carelessness, is strange. But it must be recollected that among the ancients orthography was by no means so strict a science as with us, and particularly in endeavouring to express foreign sounds in Greek letters, nothing

more than an approximation could be attempted, and provided a sound substantially representing the mysterious name was produced, this may have been considered sufficient for the purpose of successful invocation.

συριστι.] Several of the words in this section are doubtless Hebrew or Syriac, but I must leave to others their identification. Σιλθα χωνυχ perhaps contains the roots שׁלַט, to rule, and כּוֹחַ, strength, power; q. d. dominus potestatis. Πατουρη and ζαγουρη may be referred to פֶּטֶר (comp. פֶּתֶר) and סָגַר opening and shutting. In Pistis Sophia, p. 223, trans., the words ζαγουρη, παγουρη (Qu.? πατουρη) occur in an invocation. “Τότε Jesus stans cum suis μαθηταις ad mare Ωκεανον ἐπεκαλεσεν hâc προσευχη, dicens : Audi me, mi pater, pater paternitatis omnis, ἀπεραντον lumen : αεινιουω, ιαω, αωι, ωια, ψινωθερ, θερινωψ, νωψιθερ, ζαγουρη, παγουρη, νεθμομαωθ, νεψιομαωθ, μαραχαχθα, θωβαρῶραβαν, θαρναχαχαν, ζοροκοθορα, Ιεου, Σαβαωθ.” The words βαρονυχ, αδωναι, ελωαι, ιαβρααμ, are plain Hebrew : Blessed Lord, God of Abraham. Βαρὺνχ however is the name of a personage in one of the Gnostic systems, that namely of Justin, of which an account is given in Origen’s Philosophumena, Book V. chap. 23.

χαριτήσιον.] This word is not found in the Lexicons as an adjective; but the appellative Χαριτήσια (subint. ἱερὰ) i. e. the feast of the Χάριτες, occurs.

FINIS.

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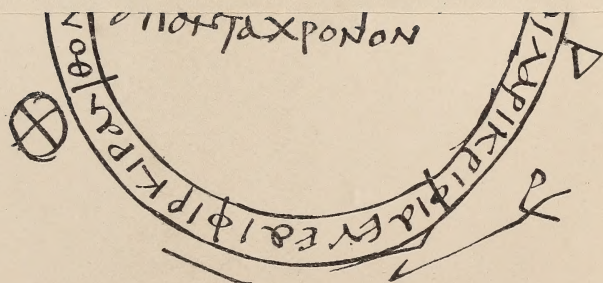
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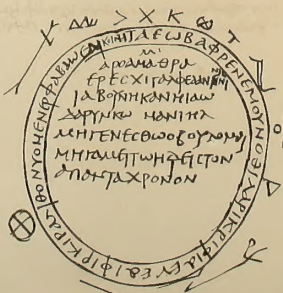


*Facsimile of a Page of the Greek Papyrus N° XLVI, Brit. Mus.*

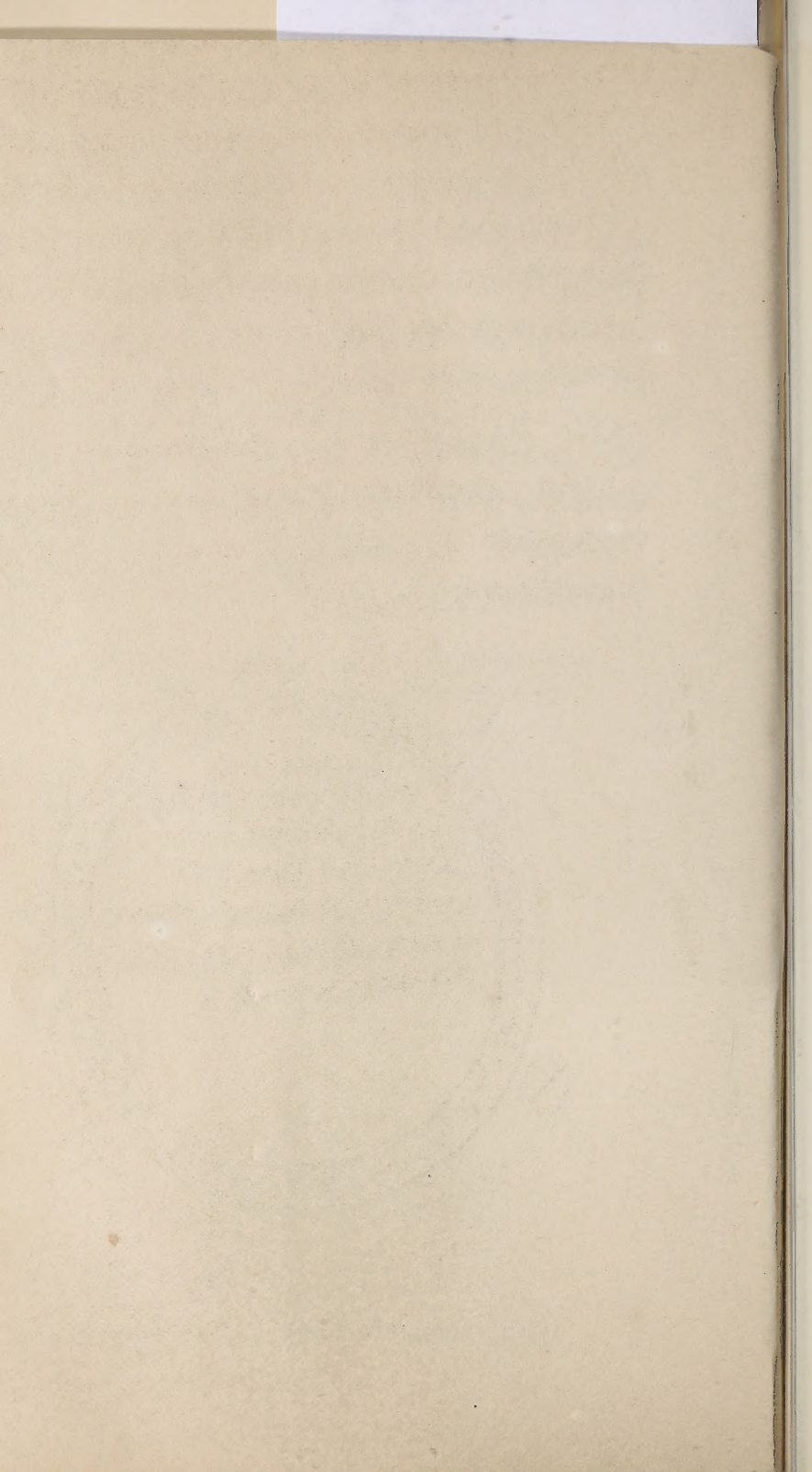


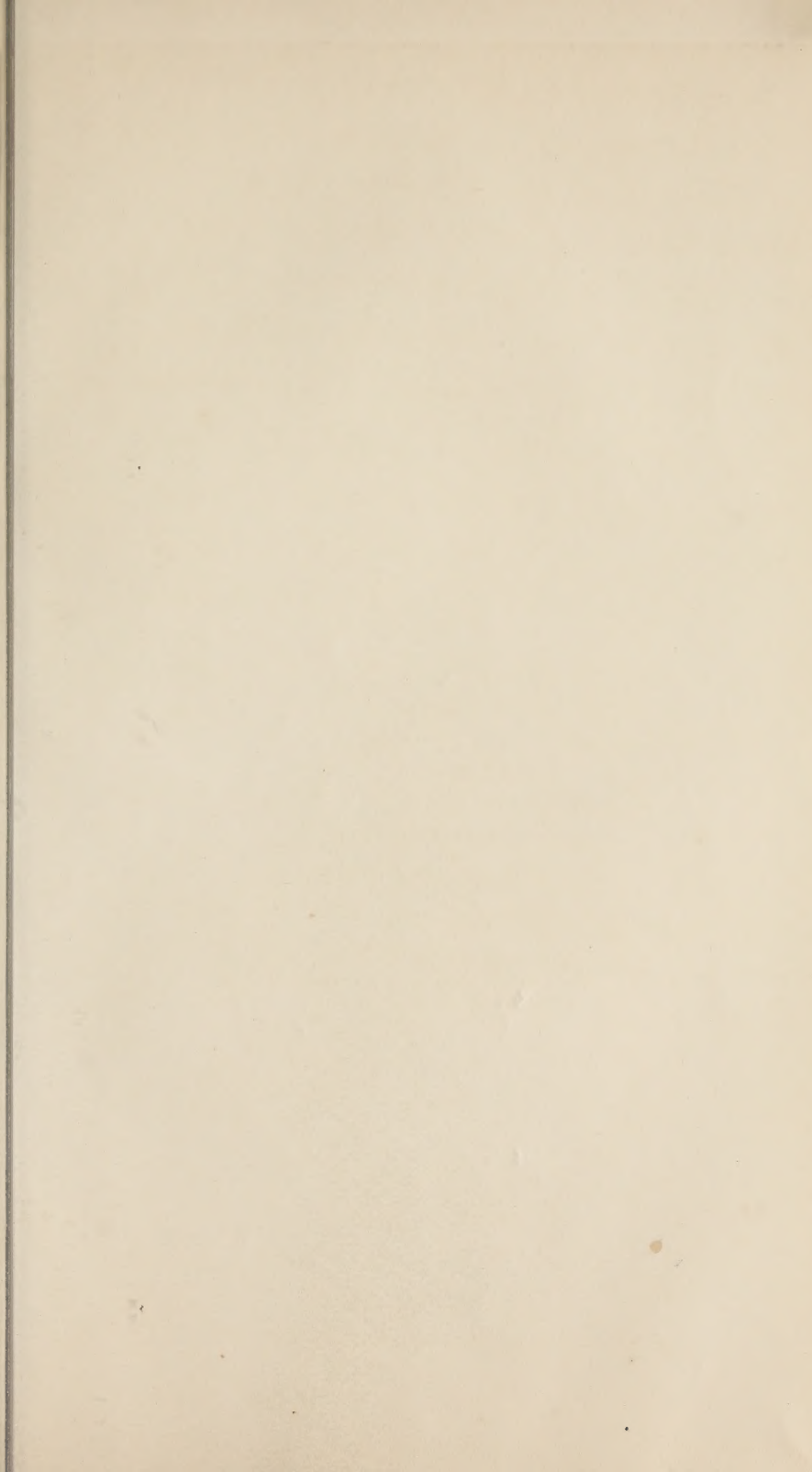
↓ Ἰαβυ βαφρεντε οὐνοσφίρι κρη  
ἐκφίρι κρη θοόντων ἐρβαλωσά

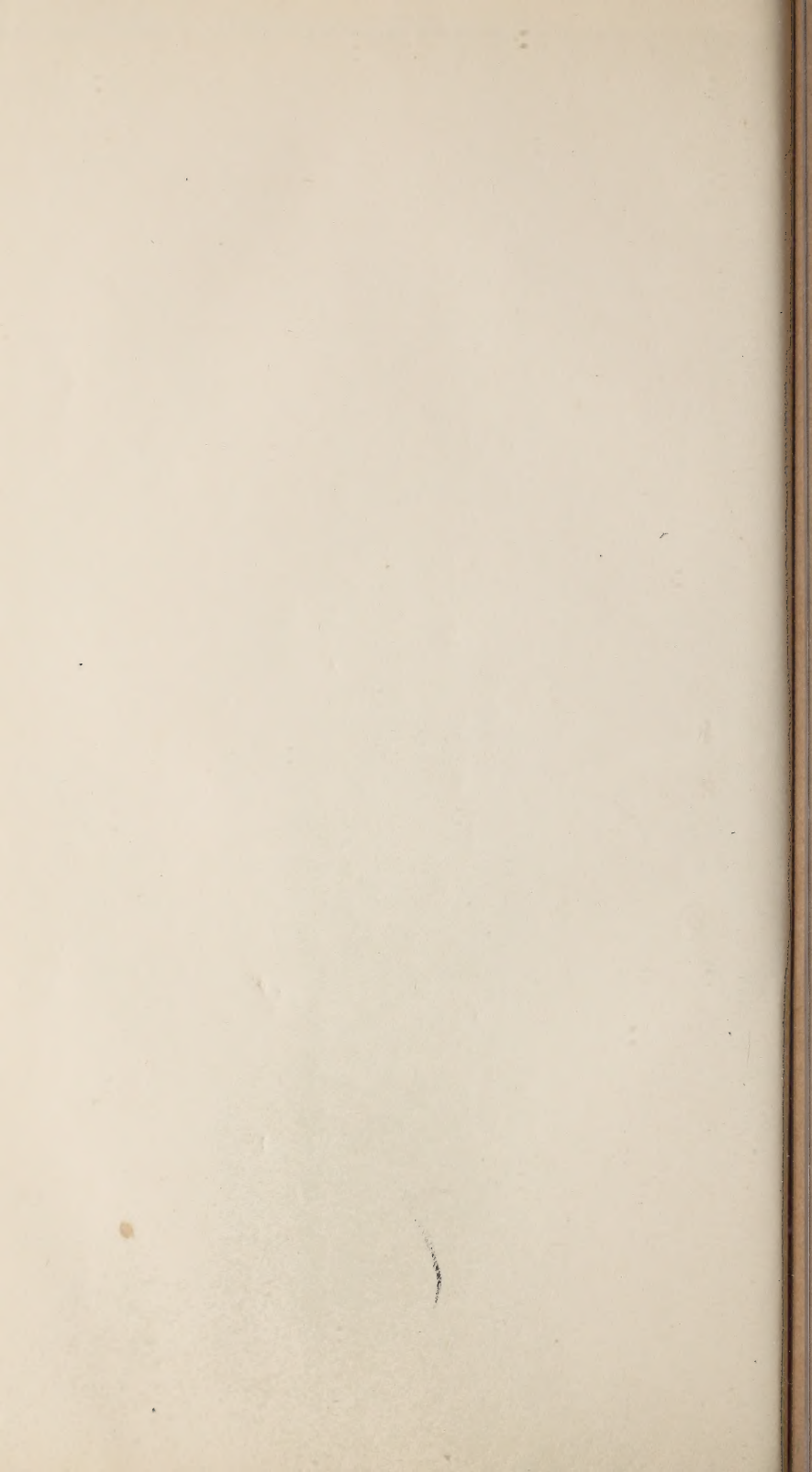
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ΠΩΣΜΗ ΠΟΙΗΤΗ ΤΩ ΠΡΑΜΑ ΕΙΤΑ  
ΧΩΣΑ ΑΠΕΡΧΟΥ  
ΚΡΗΣΣΟΝ ΔΕ ΠΟΙΕΙΣ ΣΜΙΟΥ ΜΕΝ ΗΣ ΕΤΙΝΑ  
ΤΑ ΓΡΑΦΕΙ ΣΤΟΝ ΚΥΚΛΟΝ ΤΑΥΤΑ ΔΡΟΔ  
ΜΑΘΡΑ ΕΡΕΣ ΧΙΓΑΛΧ· ΕΖΑΝΤΑ· ΙΑΒΟΥΝΗ·  
ΔΚΗ· ΙΑΩ· ΔΑΡΥΝΚΩ· ΜΑΝΙΗΛ·  
Η Μ ΠΡΑΧΘΗ ΤΩ ΤΩ ΠΡΑΜΑ ΕΦΟΣΟΝ  
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ΚΑΤΑΔΗΓΟΝ ΔΕ ΤΗ ΟΙΣ ΠΟΙΗΣΑ ΣΕ ΠΥ  
ΤΑ ΚΑΘΟΥΤΩ ΚΑΤΑΘΟΥ Ο ΔΕ ΚΡΙΚΟΣ  
ΚΑΙ ΕΙΣ ΦΡΕΑΡ ΒΑΛΛΕΤΑΙ ΑΧΡΗ ΜΑΤΙ ΠΟ  
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ΓΡΑΦΕ ΚΑΤΑ ΤΑΥΤΑ ΥΠΟ ΚΑΤΩ ΤΟΥ ΚΡΙΚΟΥ  
ΩΣ ΠΗΝΘΕΙΟΝ· ΑΡΧΟΟΛ· ΛΑΜΔΗ·  
ΣΕ ΗΣΙ ΛΑΜΦ ΑΜΜΟΦΟΡΙΩΝ· ΙΩΔΗ·  
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ΙΑΩ ΣΑΒΑΘΩ ΑΡΒΑΠΙΑΩ ΛΑΜΔΗ  
Ο ΣΟΡΗΩΦΡΙ ΕΜΦΡΗ ΦΡΗ ΦΘΑΧΡΩ  
ΙΑΩ ΒΑΒΟΥΡΗ ΘΙΜΑ ΜΕΝΦΡΗ ΡΕ  
ΝΟΥΣΙ ΣΑΒΑΘΩ ΒΑΡΒΑΘΙΑΩ ΘΑΧΡΑ  
ΟΥΧΕΘ ΕΣΟΡΗΩΦΡΙ ΚΑΤΟΝ ΝΘΟΛ·  
ΟΝ ΚΑΜΕΤΩ ΠΟΙΕΙΣ















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